OBSERVATIONS ON SIMILES IN THE NAIṢADHACARITA

BY

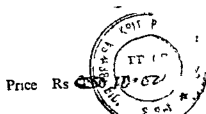
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Dedicated

to the departed soul of my revered grandfather

the late

BANKIM BIHARI BANDYOPADHYAY

and

of my revered maternal grandfather

the late

RASIK CHANDRA RAY GHATAK

from whom came to me

the first inspiration in the line of

advancement of learning.

उत्सर्गपत्रम्

विद्यासागरसैकते विचरता पारान्तरं ध्यायता
संमूढेन मया न कापि तरणी तावत् समासादिता ।
कालेऽस्मिन् हृदयं प्रयातपुरुषौ तावेव सास्मर्यते
बाल्ये प्रेरणया यतः समभवद् यात्रा ममास्मिन् पथि ॥
वाणीपादसरोजभृङ्गमनसोः क्षेमार्थमस्मान् सदा ।
स्निग्धप्रेरणया प्रयोजितवतो देव्याः समाराधने ।
कालेनापरपारमापितवतोः संसारपाथोनिधे
न्यस्तोऽयं भवतोः शिवाङ्घ्रिकमले भक्तिप्रसूनाञ्जलिः ॥
नैषा ज्ञानप्रकटनकृते जायते मे समीहा
निष्प्रज्ञत्वात् खलु परिभवः प्रापणीयः सुधीभ्यः ।
विद्यासक्ते रपि च भवतोः केवलं तृप्तिहेतोः
शङ्कादोलाविचलमनसा कर्मणीह प्रवर्ते ॥
बोधः स्वल्पो नवमथ वयो दीनता कर्ममार्गे
द्वारे द्वारे न तु भवति मे स्वेष्टसिद्धेय प्रवृत्तिः ।
तस्मादाशी र्यदि भवति वां यातयो र्देवभूयं
कुन्दभ्रान्तभ्रमरसदृशो नैव विश्वग् भ्रमामि ॥
कालः सर्वजयीति खल्वभिमतं प्रज्ञावतां यद्यपि
स्नेहं शाश्वतसूत्रबद्धहृदयं त्वस्मादृशो मन्यते ।
भावप्लावविलुप्तभाषणमतो दीना कृति र्न्यर्प्यते
स्वर्गेऽपि प्रमदाय चेद् भवति सा धन्या वयं सर्वथा ॥
एतस्माद् भुवनाद् विधे र्विलसितं यद्यप्यनैषीद् युवा-
मात्मानं त्वविनश्वरं न हृतवद् व्यक्तैव वां संस्थितिः ।
अक्षय्ये सुलभाय पुण्यनिलये शान्ति र्यथा शाश्वती
गौरीशङ्करपादवन्दनविधौ नित्यं तथा प्रार्थये ॥

अवतरणिका

"वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ" ।।

भक्त्याचार्यान् नमस्कृत्य परिगृह्याशिषं हृदा ।
नैषधीयोपमातत्त्वं किञ्चिदत्र विचार्यते ।।

क्व न्विदं गहनं काव्यं क्व वाहमतिमन्दधीः ।
चापल्यं मे बुधश्रेष्ठैः क्षम्यतामनुकम्पया ।।

दोषाः स्यु र्बहव श्चास्मिन्नपाटवं स्फुटं तया ।
दिनेन्द्रस्य हि यज् ज्योति र्न तद् दीपेषु लक्ष्यते ।।

"संसारविषवृक्षस्य द्वे एव मधुरे फले ।
काव्यामृतरसास्वादः सङ्गमः सुजनैः सह ।।"

तस्मान्मे व्यापृति र्येयं नन्दनाय सचेतसाम् ।
सफला सा न वेत्यस्मिन् विचारे प्रभवन्तु ते ।।

नाशा मां महती कापि प्रणोदयति कर्मणे ।
भारतीचरणाम्भोजसेवामात्रं विधीयते ।।

FOREWORD

The *Naiṣadhīyacarita* or *Naiṣadhacarita* of Śrīharṣa has a place all its own among the *Mahākāvyas* in Sanskrit literature. In nobility of theme, delineation of characters, perfection of rhythmic expression and depth of thought it has set a standard for others to follow. That its author was at once a philosopher and a poet is amply borne out by the wealth of wisdom it contains and the beauty of expression it manifests.

Though we have gloated over its excellence and extolled it as a supreme work of poetic art, unfortunately we have not tried seriously to plumb its depths. Critical study of the works of Sanskrit poets is a rarity and hence a true evaluation or assessment of their work is hardly found. It is, however, a pleasure to find that young scholars in Sanskrit have turned their attention to intensive critical study of the great works of Sanskrit poets of the past. The present monograph of Prof. Pratap Bandyopadhyay is an instance to the point. He has made a very deep and detailed study of the famous work of Śrīharṣa and has tried to cull out the beauties and special characteristics of the similes employed therein by the poet. Though the scope of Prof. Bandyopadhyay's work is very limited as he concentrates only on

one *alaṅkāra*, yet it holds up the poet in a new light which adds to our awe and admiration for him as we learn of the wealth of wide variety of his similes.

Upamā, the primary of all *alaṅkāras*, is rather the soul of Sanskrit poetry and the success of a poet depends on the apt and deft use of this *alaṅkāra*. Nobody can doubt that Kālidāsa enjoys the unique position among Sanskrit poets mainly because of the excellence of his similes. But we often forget that *Upamā* was not the privilege of Kālidāsa alone. Other poets also have employed the beauty of similes successfully and Prof. Bandyopadhyay has done a great service in drawing our attention to the excellence and variety of similes in the *Naiṣadhacarita*. This will help not only in making a new assessment of the great work of Śrīharṣa but also encourage students of Sanskrit literature to make such intensive study from different points of view of this work and similar other works of Sanskrit poets of eminence.

Prof. Bandyopadhyay, before dealing actually with the *Naiṣadhacarita*, has made a valuable discussion about the importance of *alaṅkāra* in poetry. He has used the term *upamā* in a broader sense covering under it all *alaṅkāras* based on similarity. He has also taken pains to prove that though Śrīharṣa flourished in an age of decline of Sanskrit poetry when artificial construction and complex word-play happened to be extolled, he rose above the spirit of his age and made a

distinct contribution to real poetry. Whether one agrees or not with the views of Prof. Bandyopadhyay, one would certainly be struck by the sincerity and zeal with which he has studied this great poet for a correct and genuine appreciation of his work.

Govindagopal Mukhopadhyaya,
Professor and Head of the Department of Sanskrit, University of Burdwan.

BURDWAN,
25.3.66.

PREFACE

Śrīharṣa's *Naiṣadhacarita* does not require any introduction to the students of Indian literature. Though he flourished in a period of decadence, as opined by some modern critics, Śrīharṣa has left an indelible impress on the mind of his readers. The popularity of the poem is well indicated by the number of commentaries on it. The present dissertation seeks to study the salient features of Śrīharṣa's similes. The origin of the use of simile can be traced to the very early period of the history of human speech. The Vedic texts show beautiful examples of conveying ideas through comparisons. The term *upamā* occurs even in the *gveda*.[1] Right up to the present era poets, litterateurs and also philosophers have been using

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1 e.g., *tvam agne prayata-dakṣiṇaṁ naraṁ*
varmeva syūtaṁ pari pāsi viśvataḥ/
svādu-kṣadmā yo vasatau syonakṛj
jīva-yājaṁ yajate sopamā divaḥ//
(*Ṛ. V.*, I/31/15)

sahasrasām āgni-veśiṁ gṛṇīṣe
śatrim agna upamāṁ ketum aryaḥ/
tam mā āpaḥ saṁyataḥ pīpayanta
tasmin kṣatram amavat tveṣam astu//
(*Ṛ. V.*, V/34/9)

similes and metaphors to make their statements clear, concise and more appealing. In our everyday life also we express ideas by drawing similes from prominent objects and concepts. Instead of giving a detailed description of an object we very often compare it with another known object in order to give a clear picture of the former. Any such expression, however, does not constitute an *Upamā Alaṁkāra*. In order to be an *Alaṁkāra* it must have a striking feature (*vaicitrya*) which is the *sine qua non* of poetic expression. The uniqueness of the work of a poet lies in the fact that it makes even ordinary ideas charming (*camatkāra*) by endowing them with the resources of poetic art. The *modus operandi* of these resources varies in each poet. We have tried to point out how Śrīharṣa has succeeded in this field by way of commenting on the literary appeal of the various types of simile used by him in the *Naiṣadhacarita*.

The first three sections of the book act as introductory to our dissertation. If *Rasa* be the quintessence of poetry, the use of poetic figures, it may be contended, ought not to mark the excellence of a poetical work. We have, therefore, shown in Sec. I that the importance of *Alaṁkāras* has not been denied by the different rhetoricians since they really enhance the beauty of poetry even though its soul is *Rasa*. Sec. II deals with the meaning of the term *upamā* which is the subject of our discourse. As it is necessary to have

a general knowledge of the poet and his works before studying a particular aspect of a poem, a short introduction to Śrīharṣa and his conception of poetry has been given in Sec. III. The next section forms the discourse proper, viz., on the salient features of the similes used in the *Naiṣadhīya*, while the last section presents a general conclusion.

It has to be remembered that nothing said by a particular writer on a subject can be accepted as the last word on the same and it is more so in the case of a literary appreciation which is bound to be primarily subjective. Our comments may not, therefore, necessarily tally with the viewpoints of others. Disagreement is always welcome: *vyākhyā buddhi-balāpekṣā sā nopekṣyā sukhonmukhī.//*[1] We have, however, abided by the texts and have relied less on the commentaries except when necessary to support our contentions. This will also account for the brevity of our comments.

A few verses quoted and explained in the book may appear to some to be too erotic and as such amounting to be vulgar. It needs to be remembered here that literary standard varies from period to period and it is vitally related to the radical change in society. What appears to be vulgar today did not appear so a few centuries back to the

1 *Naiṣadhīya*, XVII/50/C-D.

poet who wrote it, nor to his readers. Besides the standard of vulgarity in art or literature is not the same as that in actual life. Had it been so, world literature would have left a void in its forum. What is avoided or omitted in real life is beautifully depicted in art and never does it appear to be vulgar. Herein lies its uncommon charm. The basic condition of aesthetic pleasure is that the *Sāmājika* has to be oblivious of his external bindings. The charge of vulgarism does not, therefore, stand.

In presenting this humble work to my readers I would like to express my deep debt of gratitude to those who have made it possible for me to undertake the publication. The work was originally in the form of an essay under the caption "Similes In The Naiṣadhacarita" read in the Section on Classical Sanskrit of the 26th Session of International Congress of Orientalists held at New Delhi in January, 1964. I gratefully remember Dr. Ludwik Sternbach, Hon. Professor of Dharmaśāstra and Ancient Indian Culture, United Nations, New York who presided over the Section. But for his whole-hearted encouragement and constant inspiration from thousands of miles afar it would not have been possible for me to begin writing this book, not to speak of finishing it. What I got from this well-reputed scholar at our meeting at New Delhi and through our subsequent correspondence will remain ever fresh in my memory.

My sincere gratitude goes also to my venerable teachers Principal Prabodh Chandra Lahiri, M.A., Ph.D., Kāvyatīrtha Head of the Department of Sanskrit, Pali and Prakrit, Visvabharati, Santiniketan and Prof. Kali Charan Sastri, M.A., Kāvyatīrtha, Head of the Department of Sanskrit, Sanskrit College, Calcutta who have always inspired me with their invaluable words of affection that have given me much impetus to finish the work.

My revered teacher Principal Gaurinath Sastri, M.A., D.Litt. of the Sanskrit College, Calcutta, in spite of his engagement in various academic and administrative activities, has revised the important portions of the work and has offered valuable suggestions. He brought for me manuscripts on Gadādhara and Cāṇḍūpaṇḍita from the Oriental Institute, Baroda and the Bhandarkar Oriental Research Institute, Poona. To him I am more than grateful. In getting those MSS active interest was taken by Prof. Biswanath Bondyopadhyay M.A. (double), Ph.D., Kāvyatīrtha, Head of the Department of Pali, Sanskrit College, Calcutta and Sri Bijay Kumar Mukhopadhyay, M.A., Kāvya-Vyākaraṇa-tīrtha, Librarian of the same college. I gratefully acknowledge their contribution. My sincere thanks are also due to the authorities of the above-mentioned Institutes who were kind enough to lend the MSS.

My revered father Sri Dhruba Chandra Bandyopadhyay has spared no pains to see through the

manuscripts and the proofs. My revered teacher Prof. Kalidas Bhattacharya, M.A., Kāvyatīrtha, Head of the Department of Sanskrit, Hooghly Mohsin College, Chuchura and my sincere well-wisher Prof. Ramesh Chandra Chakravarti, M.A., Lecturer in English, Vidyasagar College, Calcutta, who was my colleague during a memorable period of my life, have gladly revised the book and have given apt suggestions. No words would perhaps be capable to convey my gratitude to them.

Prof. Krishna Kanta Handiqui, M.A. (Cal. et Oxon.), ex-Vice-Chancellor, Gauhati University, whom I have unfortunately never met, has kindly permitted me to use his valuable book "Naiṣadhacarita Of Śrīharṣa". The English translations of the verses cited in my work (for the convenience of the readers) have been taken from that book except in a few cases where I have done it myself. I gladly acknowledge my indebtedness to him.

Prof. Arunoday Natvarlal Jani, M.A., Ph.D., Kāvyatīrtha, Head of the Department of Sanskrit, M. S. University, Baroda has kindly permitted me to use his esteemed thesis "A Critical Study Of Śrīharṣa's Naiṣadhīyacaritam" wherefrom I have used profuse materials in my work. It was a real pleasure to me to have been acquainted with this respected scholar at our meeting at New Delhi during the Session of International Congress of

Orientalists. Subsequently he has heartily encouraged me to elaborate my paper into a book and has gladly provided me with the information I wanted from him. It gives me ample pleasure to acknowledge my indebtedness to him.

I pay my most respectful homage to the departed soul of my celebrated teacher the late Professor Sivaprasada Bhattacharya, M.A., Sāhitya-śāstrī of the Department of Post-graduate Training and Research, Sanskrit College, Calcutta with whom I had the privilege of discussing some important points and got therefrom new inspiration.

It is not possible for me to express in words my gratefulness to Prof. Govindagopal Mukhopadhyay, M.A., Ph.D., Sāṅkhyatīrtha, Head of the Department of Sanskrit, University of Burdwan who has readily agreed to write a foreword to the book and has also offered some valuable suggestions to improve its worth.

I beg to acknowledge the active help and the hearty words of hope and faith that I have always received from my teachers and well-wishers, specially Prof. Hemanta Kumar Ganguli, M.A., Kāvya-Sāṅkhyatīrtha, Senior Lecturer in Sanskrit, Jadavpur University, Prof. Rajatabaran Dattaray, M.A., Assistant Professor of Sanskrit, Sanskrit College, Calcutta, Prof. Bratindra Kumar Sengupta, M.A., D.Phil., Reader in Sanskrit, University of Burdwan, Prof. Siddhesvar Chatto-

padhyay, M.A., Kāvyatīrtha, Senior Lecturer in Sanskrit, University of Burdwan and Prof. Brahmananda Gupta, M.A., Ph. D., Department of Post-graduate Training and Research, Sanskrit College, Calcutta. To my friends Prof. Panchanan Ghatak, M.A., Lecturer in Sanskrit, Krishnath College, Berhampore, Prof. Dipak Ghosh, M.A., Lecturer in Sanskrit, Anandamohan College, Calcutta and Sri Kartik Chandra Saha, M.A. I convey my hearty thanks for what I have got from them.

My sincere thanks are due to the authorities of different institutions, viz., the National Library, Calcutta, the Asiatic Society, Calcutta, the Sanskrit Sahitya Parishat, Caclutta and the British Council, Calcutta, not to speak of the Sanskrit College, Calcutta, my *Alma Mater*, for the various helps I have received from them. I also thankfully acknowledge the receipt of information supplied by the Booksellers' Publishing Co., Bombay.

I shall be failing in my duty if I forget to offer my hearty thanks to the Organising Committee, XXVI International Congress of Orientalists for accepting my paper presented in the Section on Classical Sanskrit of the Congress and to my former employing authorities, the Governing Body, Vidyasagar College, Calcutta for giving me all facilities—far in excess of my expectations—to attend the Congress.

After my paper was read in the Classical Sanskrit Section of the Orientalists' Congress,

a discussion on the same was held by some delegates headed by Professor V. Venkatachalam, M.A., Vedânta-Śiromaṇi-Viśārada of Ujjain, with whom I have subsequently come in close contact. I have gladly made the best use of the suggestions offered by them as far as they are acceptable to me. I thank them sincerely for the same.

I do not know how to thank Sri Shyamapada Bhattacharya of Sanskrit Pustak Bhandar, Calcutta who has taken special interest in publishing this book. My sincerest thanks are also due to Sri Devaprasada Mitra of the Elm Press, Calcutta who has been kind enough to print it and to Sri Prafulla Kumar Nath of the same press who has worked with all sincerity in publishing it.

I claim to be nothing more than an ordinary student of Indology. In spite of my carefulness a number of flaws might have crept in—not to speak of the printing mistakes, as I could not get an adept assistant at the time of proof-reading. I hope, my sympathetic readers will excuse me following the maxim—

gacchataḥ skhalanaṁ kvāpi
bhavatyeva pramādataḥ/
hasanti durjanās tatra
samādadhati saj-janāḥ//

6, Cornfield Road, Pratap Bandyopadhyay.
Namitā-smṛti,
Calcutta-19.
Nava-varṣa,
1373 (Bengali).

CONTENTS

OBSERVATIONS ON SIMILES IN THE NAIṢADHACARITA

I

The Importance Of *Alaṁkāra* In A Piece Of Poetry

Though the rhetoricians of the new school of thought have admitted *Rasa* or sentiment to be the quintessence of poetry, they have not denied the importance of *Alaṁkāras* or figures of speech. The science of poetics is known as *Alaṁkāra-śāstra* in Sanskrit though its scope is far wider than what appears to be from the mere term *alaṁkāra*. The very fact that the entire science goes by the name *Alaṁkāra-śāstra* shows the importance laid by the rhetorician on the *Alaṁkāras* or figures of speech.

Vāmana, the renowned rhetorician of the 8th century A.D. and the champion of the *Rīti* school of thought, has boldly asserted that the very appeal of poetry lies in the use of *Guṇa* and *Alaṁkāra* and the avoidance of *Doṣa*. Cf. *kāvyaṁ grāhyam alaṁkārāt/ saundaryam alaṁkāraḥ/ sa doṣa-guṇālaṁkāra-hānādānābhyām.*[1] Bhāmaha

1. *Kāvyālaṁkāra-sūtra-vṛtti*, I/1/1-3.

also has laid the same importance on the use of poetic figures when he says : *na kāntam api nirbhūṣaṁ vibhāti vanitā-mukham.*[1]

Mammaṭa has added the epithet *analaṁkṛtī punaḥ kvāpi* to *śabdārthau* which speaks of the body of poetry. His own interpretation thereof is this : *sarvatra sālaṁkārau kvacit tu sphuṭālaṁkāra-virahe 'pi na kāvyatva-hāniḥ,*[2] that is to say, there must be some poetic figures in a piece of poetry—they are somewhere very distinct, somewhere not so. It is clear, therefore, that according to Mammaṭa there cannot be any piece of poetry which is completely bereft of figures of speech.

Rhetoricians like Jagannātha and Viśvanātha did not consider *Alaṁkāra* to be an indispensable attribute of poetry ; so they did not mention it in the definition of poetry.[3] But they could not deny that *Alaṁkāra* enhances the beauty of poetry, and consequently discussed the figures of speech at length.[4] The role of *Alaṁkāra* in a piece of poetry is comparable to that of bracelets, eardrops, etc. on a human body. Cf. *alaṁkārāś ca kaṭaka-kuṇḍalādivat.*[5] The real

significance of this comparison becomes clearer when we remember the remark of Bhāmaha quoted before : *na kāntam api nirbhūṣaṁ vibhāti vanitā-mukham* (the face of a lady, though beautiful, does not shine without ornaments).

In the scheme of *Dhvani* also the *Alaṁkāras* have a special function. Ānandavardhana has elaborately discussed it in the second 'flash' (*Udyota*) of his *Dhvanyāloka*. The *Dhvanikāra*, who claims *Rasa-dhvani* (which is *Dhvani par excellence*) as the soul of poetry,[1] indicates in the following verse when *Alaṁkāra* should be regarded as an important factor in poetry :—

rasākṣiptatayā yasya
bandhaḥ śakyakriyo bhavet/
apṛthag-yatna-nirvartyaḥ
so 'laṁkāro dhvanau mataḥ//[2]

This verse clearly says that the *Alaṁkāras* are significant only in so far as they are related to the development of sentiment and for this purpose they must come out spontaneously from the poet's pen without any special effort on his part. Hence it is clear that these *Alaṁkāras* do not hamper the sentiment ; on the contrary, they contribute much to its development. Abhinavagupta is very clear when he comments :—

rasa-samavadhānena vibhāvādi-ghaṭanām eva

1. See *Dhvanyāloka*, I/5 and the *Vṛtti* thereon.
2. *Dhvanyāloka*, II/16.

kurvaṁs tan-nāntarīyakatayā yam āsādayati sa evālaṁkāro rasamārge nānyaḥ.[1]

Abhinavagupta has, here, clearly pointed out that *Alaṁkāras* are *Alaṁkāras* only in so far as they help the development of sentiment being a very natural factor in supplying *Vibhāva* etc. (*'tan-niṣpādaka-yatna-niṣpādyatvena'*—says the *Bāla-priyā* commentary).

The science of poetics has no meaning at all unless it is referred to the works of the great poets. As the rules of grammar follow the actual uses in the current language,[2] so also the theories of rhetoricians are based on the great literary compositions already appreciated by critics.[3] As a matter of fact, in the works of the great poets like Kālidāsa we find that the figures of speech have been freely used, and nowhere they appear to be a hindrance to the enjoyment of literary or aesthetic beauty.

II

What Is An *Upamā* ?

It is claimed that Kālidāsa had perfect mastery of using different figures of speech, specially *Upamā* or simile. There is an oft-quoted verse which runs thus :—

upamā kālidāsasya
bhāraver artha-gauravam/
naiṣadhe pada-lālityaṁ
māghe santi trayo guṇāḥ//[1]

Now the question is : What is an *Upamā* ? The figure *Upamā* has been defined by Viśvanātha as—

sāmyaṁ vācyam avaidharmyaṁ vākyaikya upaṁā dvayoḥ.[2]

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1. There is another reading, viz., *daṇḍinah* for *naiṣadhe* in the third foot of the verse. The argument of those who accept this reading is mainly this : In the first, second and the fourth feet the names of the poets, viz., Kālidāsa, Bhāravi and Māgha have been mentioned. So it it is quite natural that in the third foot also the name of the poet and not of his work should occur. As *Naisadha(carita)* is the name of the work of Śriharṣa, the reading gives rise to incongruity. But this argument rests on purely formal propriety and the reading *daṇḍinaḥ padalālityam* does less conform to fact. Daṇḍin can by no means be compared with Śriharṣa so far as the 'elegance of words' is concerned.

2. *Sāhityadarpaṇa*, X/17.

When two objects are compared in one sentence without any mention of their point of difference and when the similarity is clearly expressed (not suggested), it is a case of *Upamā Alaṁkāra*. As an example of this figure of speech, we may quote the following verse of Kālidāsa :—

tāṁ arpayāmāsa ca śoka-dīnāṁ
tad-āgama-prītiṣu tāpasīṣu/
nirviṣṭa-sārāṁ pitṛbhir himāṁśor
antyāṁ kalāṁ darśa ivauṣadhīṣu//[1]

The verse is a description of sage Vālmīki entrusting the protection of Sītā, afflicted with agony, to the female ascetics of his hermitage who were glad to receive her. The simile has been drawn from the day of new moon transmitting the last digit of the moon, whose essence is drunk up by the manes, to the herbs and plants. Here Vālmīki has been compared with the day of new moon (*Darśa* or *Amāvāsyā*) ; Sītā, afflicted with utmost agony, with the last digit of the moon ; and the female ascetics, receiving Sītā, with the herbs and plants receiving the last lunar digit. The common attribute happens to be 'transmission' which has been clearly stated, the word expressing the point of similarity being *iva* in the fourth foot of the verse. Though there is much difference between Vālmīki and the day of new moon, Sītā and the last lunar digit, female ascetics and the

1. *Raghuvaṁśa*, XIV/80.

herbs and plants, yet the purpose of the verse is not to point to that. The verse thus happens to be an example of *Upamā* (simile) according to the definition quoted above.

Clarification of an object described is the main purpose of using a simile. A description may be complete in itself, but when it is compared with another known object, it becomes more clear and hence better. This is why great poets do not rest satisfied with describing an object in as many words as possible, but they do simply draw a simile instead. The more appropriate the standard of comparison is, the more appealing the simile becomes. The following verse of Kālidāsa is, in this respect, a very appropriate example of simile :—

puraskṛtā vartmani pārthivena
pratyudgatā pārthiva-dharmapatnyā/
tad-antare sā virarāja dhenur
dina-kṣapā-madhyagateva sandhyā//[1]

Here is a description of Nandinī, the female cow of sage Vasiṣṭha, followed by king Dilīpa behind and received by queen Sudakṣiṇā in front in the hermitage of the sage. Nandinī remaining in between the king and the queen has been compared with the evening twilight which also comes in between the day and the night. The point to be specially noticed here is that, the time of the

1. *Raghuvaṁśa*, II/20.

incident is actually the evening twilight (*sandhyā*) from which the simile has been drawn. Consequently the comparison has been a very appropriate one in the sense that it does not tax the imagination of the reader. It is this appropriateness of the comparison which has made the verse so beautiful. The verse is thus an ideal example of simile for which Kālidāsa is noted in Sanskrit literature. Critics are so much appreciative of Kālidāsa's similes because they befit excellently the time, space, speaker and context of a description and thus serve best the very purpose of using similes.

In the expression *upamā kālidāsasya*, however, the term *upamā* seems to have been used in a general sense, i.e., it stands for any figure based on comparison, because the merit of a poet cannot be judged from the use of a particular figure of speech. We shall take the term in this general sense and not in its special sense as discussed before.

Our object is to show that not only Kālidāsa but also Śrīharṣa, the author of the *Naiṣadhacarita* has proved his mastery of handling *Upamā* in order to embellish his poetic composition. The verse quoted above points to Kālidāsa's 'simile', Bhāravi's 'profundity of sense' and Śrīharṣa's 'elegance of words'. Accordingly many critics hardly pause to think of the other excellences of these poets, and that is certainly a great injustice to them.

III

A Short Introduction To Śrīharṣa And His Conception Of Poetry

In the brilliant galaxy of the Indian poets Śrīharṣa is a prominent figure, and of the post-Kālidāsian Sanskrit writers of court epic poetry we consider him to be the best. The question of his date, as in the case of most of the Indian poets and authors, still offers no decisive answer. As regards his lineage, he himself says that he is the son of Śrīhīra and Māmalladevī.[1] At the end of the *Naiṣadhacarita* and also of the *Khaṇḍana-khaṇḍa-khādya* the poet says that he received two betel-leaves and a seat (of honour) from the king of Kāṇyakubja.[2] Accordingly some scholars hold that Śrīharṣa might have flourished under Jayacandra of Kanauj in the 12th century A.D. Professor A. A. Macdonell and Dr. G. Bühler also accept the latter half of the 12th century as the date of Śrīharṣa. Professor Sivaprasad Bhattacharjee places him before the middle of the twelfth century, at least a decade prior to it. According to him, Śrīharṣa flourished under king Vijayacandra of Kanauj. Dr. A. N. Jani

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1. Cf. *śrīhīraḥ suṣuve jitendriyacayaṁ māmalladevī ca yam*/ (occurring in the colophon verse of all the cantos of the *Naiṣadhīya*).

2. Cf. *tāmbūla-dvayam āsanañ ca labhate yaḥ kāṇyakubjeś-varāt* (*N.C.*, XXII/155/A ; also *Khaṇḍana*, concluding verse 2/A).

has elaborately discussed the different views regarding the date of Śrīharṣa.[1] On the internal evidence supplied by the *Khaṇḍana-khaṇḍa-khādya*, a philosophical work of our poet, which refers to, and quotes, in many places, the arguments of Udayana, Professor Jani asserts that A.D. 1020 is the upper limit of Śrīharṣa's date. On the external evidence of the quotation of the *Naiṣadhacarita* by Mahendrasūri in his commentary called *Anekārtha-kairavākara-kaumudī* on the *Anekārtha-saṁgraha* of Hemacandrācārya, the learned scholar has ascertained A.D. 1180 as the lower limit of Śrīharṣa's date. As "all dates given in Indian literary history are pins set up to be bowled down again,"[2] we do not like to dilate upon this point. For us it matters little when he was born and how long he lived. As a great poet Śrīharṣa lives for ever.

There is a tradition that Mammaṭa, the renowned rhetorician, generally believed to have flourished in the 12th century, was the maternal uncle of Śrīharṣa. Scholars like Weber and Hall relied much upon this tradition. Mammaṭa was most probably a Kashmirian. Therefore, according to those who believe in the said tradition Śrīharṣa was also a Kashmirian. The upholders

1. See 'A Critical Study Of Śrīharṣa's Naiṣadhīyacaritam' by Dr. A. N. Jani, Baroda, 1957 ; pp. 123-129.

2. W. D. Whitney, 'Sanskrit Grammar', Second Edition, London, 1923 ; Introduction, p. XIX.

of this view refer to the colophon verse of Canto XVI where it is stated that the *Naiṣadhacarita* was much appreciated by the Kashmirian scholars.[1] Some, again, connect him with Kanauj as he is believed to have been patronised by Jayacandra, king of Kanauj. Some other scholars, on the other hand, connect him with Banaras. It has to be remembered here that Jayacandra, king of Kanauj, was also the king of Banaras and lived mostly there.[2] So it is not quite impossible that Śrīharṣa, though patronised by '*Kānyakubjeśvara*', belonged to Banaras. The view appears to be more probable when we find that in the eleventh Canto of his poem, while describing the tradition and sanctity of Banaras, the poet's heart overflows with emotion, as in the case of Kālidāsa while describing the city of Ujjayinī in the first half of the *Meghadūta*.[3] The verses therein are highly poetical and every expression speaks of the innermost feelings of the poet. This outburst of emotion may be due to the

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1. *kāśmīrair mahite caturdaśatayīṁ vidyāṁ vidadbhir mahā-kāvye tad-bhuvi naiṣadhīyacarite sargo 'gamat ṣoḍaśaḥ//* (*N.C.*, XVI/130/C-D)

2. See 'An Advanced History Of India' by Dr. R. C. Majumdar, Dr. H. C. Raychaudhuri and Dr. Kalikinkar Datta, Second Edition, London, 1961 ; pp. 277-279.

3. Cf. *N.C.* XI/112-118 (*etasya sāvanibhujaḥ kula-rāja-dhānī............dhanye vahatyamṛta-satram avāritārthi//*) and *Meghadūta*, I/28-40 (*vakraḥ panthā yadapi kila te......mā sma bhūr viklavās tāḥ//*)

fact that Banaras was the home-land of the poet, though one cannot draw any such definite conclusion from this. It may be pointed out, however, that in Jaina Rājaśekhara Sūri's *Prabandhakośa* Śrīharṣa has actually been associated with Jayantacandra, king of Banaras and the recognition of his work by the king and scholars of Kashmir has also been narrated there.[1] Gadādhara in his commentary on the *Naiṣadhīya* has, however, connected him with king Govindacandra of Banaras.

On the evidence of a good number of Bengali customs[2] and features of Bengali expressions[3] noticed in the *Naiṣadhacarita* a group of scholars claim Śrīharṣa to be a native of Bengal. Professor Jani also supports this view. As he thinks A.D. 1180 to be the lower limit of Śrīharṣa's date, it may be that Śrīharṣa graced, at least for a short period, the court of Lakṣmaṇa Sena of Bengal who patronised great poets like Jayadeva and Dhoyī and who, according to many scholars, began to rule in A.D. 1178-79.[4] As regards Śrīharṣa's

1. Vide *Prabandhakośa*, 11 (*Harṣa-kavi-prabandha*).

2. e.g., use of vermilion (XV/55), use of conch-bracelets (XV/45), *ulūlu-dhvani* (XIV/49), sumptuous marriage feast (Canto XVI), etc.

3. e.g., *janānane kaḥ karam arpayiṣyati* (IX/124).=lit. Beng. *loker mukhe hāt debe ke ?*

bhavantyaraṇye ruditaṁ na me giraḥ (IX/96)—

cf. Beng. *araṇye rodan*. And so on.

4. Some scholars push back the date of Lakṣmaṇa Sena and regard him as the founder of Lakṣmaṇa era of A.D. 1119.

connection with *'Kāṇyakubjeśvara'* (N.C., XXII/155) this much may be said that it is quite possible for a king, appreciative of real merits, to pay tribute and honour to a poet of the court of another king.

Of the works of Śrīharṣa only two have come down to us. One is the *Khaṇḍana-khaṇḍa-khādyam*, a great philosophical work of Advaita dialectics, and the other is the *Naiṣadhacaritam* (also known as *Naiṣadhīyam*), an epic poem (*Mahā-kāvya*) dealing with the love-episode of Nala and Damayantī narrated in the *Vana-parvan* of the *Mahābhārata*. Some other works, such as *Sṛṅgārahārāvalī*, *Amarakhaṇḍana*, *Dvirūpakośa*, *Jānakīgītā*, etc. are also attributed by some scholars to Śrīharṣa. The other works of the poet, which are mentioned in the epilogue stanzas of a number of cantos of the *Naiṣadhacarita* but have not come down to us, are as follows :—

Sthairya-vicāraṇa-prakaraṇa (IV/123),
Vijaya-praśasti (V/138),
Khaṇḍana-khaṇḍa-khādya (VI/113),
Gauḍorvīśa-kula-praśasti (VII/109),
Arṇava-varṇana (IX/159),
Chinda-praśasti (XVII/220),
Śiva-śakti-siddhi (XVIII/149),
Nava-sāhasāṅka-carita or *Nṛpa-sāhasāṅka-carita* (XXII/151).

(See 'An Advanced History Of India' by Dr. R. C. Majumdar, Dr. H. C. Raychaudhuri and Dr. Kalikinkar Datta, Second Edition, London, 1961 ; p. 188). In that case also Śrīharṣa may well be placed in the time of Lakṣmaṇa Sena.

There was another work, namely *Īśvarābhisandhi*, mentioned many a time in the *Khaṇḍana-khaṇḍa-khādya*. As we know nothing of these compositions excepting the *Khaṇḍana-khaṇḍa-khādya*, they cannot be the object of our judgement. As regards literary criticism, the *Khaṇḍana-khaṇḍa-khādya* also should be left out of any judgement, inasmuch as it is purely a philosophical work ; and Śrīharṣa as the author of this book is not a poet, but a philosopher.

The *Naiṣadhacarita* is composed of twenty-two cantos. According to some scholars, it is incomplete, the portion after these twenty-two cantos being lost. But there is no definite proof in favour of this opinion. Whatever may be the case, Śrīharṣa's poetic genius is nicely revealed in these few cantos that have come down to us and an analysis of this extant form is sufficient for our study.

Before entering into the actual subject of our discussion it is wise to add a few words on Śrīharṣa's conception of poetry. As simplicity is the soul of language, poets like Kālidāsa always used simple language to give expression to their thoughts. Never did they veil their thoughts in gorgeous and ambiguous words. But after Kālidāsa there came a time in the history of Indian literature when poets began to lay more stress on the use of an involved style of language and a complex form of poetry. This indicated the beginning of the period of artificial poetry of which Bhāravi is said to be the father. The line was followed

by Kumāradāsa, Māgha and other poets. Bhāravi's 'profundity of sense' (*artha-gaurava*) received appreciation from his critics, but in most of the cases it was at the cost of the simplicity of language. Again, some of these poets were always ready to exhibit their scholarship in their compositions. Poetry, to them, did not always mean simply 'the spontaneous overflow of powerful feelings', but also some sort of pedanticism mixed with literary art. Śrīharṣa being a poet of this age, his poem is likely to be marked by this feature, and if it really be so, it is not a defect on the poet's own part, but rather the influence of the age when he flourished. As a matter of fact, however, Śrīharṣa did not follow the line of his predecessors and tried to create something new in that age of artificiality. His poem is sweet and graceful, mostly simple and lucid, and is rightly claimed to be 'the last great poem of Sanskrit literature'.[1] Of course there is no denying the fact that Śrīharṣa also is hardly hesitant to exhibit the width of his knowledge in different branches of lore, and accordingly there has been a remark—*naiṣadhaṁ vidvad-auṣadham* ; but it is a unique feature of his style that even his exhibition of scholarship does rarely mar the intrinsic spirit of poetry. Even when there is a pedantic idea or expression, it has been so nicely fitted that the reader does not find anything to object to. Word and sense

1. 'Naiṣadhacarita Of Śrīharṣa' by Prof. Krishna Kanta Handiqui, Second Edition, Poona, 1956 ; Introduction, p. XVII.

—these two combined constitute poetry,[1] and Śriharsa was never forgetful of this poetic principle While composing verses like the one which contains no other consonant than *n* (except a *t* in the end)[2] poets like Bharavi were so much absorbed in playing with words that they were totally heedless of the sense element Sriharsa s word plays never go to such extreme The verses in Canto XIII uttered by Sarasvati to Damayanti which are capable of more interpretations than one (even five in XIII/33), however, should not be cited to foil our contention, because, those utterances of Saraswatī had a definite purpose of confounding Damayanti Śriharsa was both a poet and a scholar, but his scholarship never got the better of his poetic genius which was inborn in him ,[3] it never impeded the spontaneous flow of the latter

It is improper to expect the literary art of Kalidasa in the work of Śriharsa But if he be judged on his own, we are bound to find some-

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1 As Bhamaha puts it —*śabdarthau sahitau kāvyam* (*Bhamalalcmkara* I/16)

Cf 'Great literature is simply language charged with meaning to the utmost possible degree'—Ezra Pound *How To Read* Part II (Literary Essays Of Ezra Pound, edited by T S Eliot London 1954 p 23)

2 Vide *Kirātārjunīya* XV/14

3 Cf *Poeta nascitur, non fit* (A poet is born not made) —An old Latin phrase

thing novel, something unconventional in his work. The *Naiṣadhacarita* is remarkable for development of sentiment, delineation of characters, picturesque descriptions and excellent use of various poetic figures and metres. We are to judge the poet in Śrīharṣa and not the scholar. By no means should we criticise his scholarship if it does not belittle the real merit of his work. The scope of our study is, however, very limited, the subject being only a study of the salient features of the similes used in the *Naiṣadhacarita*.

IV

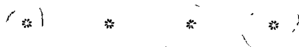
The Salient Features Of The Similes Used In The *Naiṣadhacarita*

The *Naisadhacarita* is a brilliant star in the constellation of Sanskrit poems and has been justly included in the list of *pañca mahākāvya* (the five great court epics)[1]. Of the different factors that have made the poem so prominent and popular one is the excellent use of the figures of speech, specially *Upamā* or simile. The similes that have embellished the poem have been drawn from various concrete objects as well as abstract ideas ; and almost in each case they have been very significant and appropriate to the context. In order to appreciate these similes the critic has to be completely unbiased and impartial. Each poet has a vision of his own ; and while judging him we have to see how far he has succeeded in his own way. The work of one poet cannot be adjudged or appreciated by the norm of another. So, though the similes of Śrīharsa are not always of the same nature as those of Kālidāsa, that has nothing to detract from their real excellence

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1. The other four are . Kālidāsa's *Raghuvaṁśa* and Kumāra-sambhava, Bhāravi's *Kirātārjunīya* and Māgha's *Śiśupāla-vadha*

We may now proceed to discuss the salient features of the similes used in the *Naiṣadhacarita.* As it is not possible to cite all the examples within this short compass, we shall take up a few prominent number of examples and discuss them in brief.



Concrete objects compared with abstract things—a mark of *Kālidāsian* similes

If we consider minutely the similes of Śrī-harṣa we shall not fail to see that many of them are marked by the characteristics of Kālidāsian similes. One of the most appealing characteristics of Kālidāsa's similes is the comparison of concrete objects with abstract things in order to produce a greater rhetorical and sentimental effect. As a beautiful example of this we may quote the following half of a verse of the *Meghadūta* where the mount Kailāsa has been compared with the occumulated laughter of Lord Śiva in order to give as full an idea as possible of its white lofty peaks :—

śṛṅgocchrāyaiḥ kumuda-viśadair
yo vitatya sthitaḥ khaṁ

rāśībhūtaḥ pratidinam iva
tryambakasyaṭṭahāsaḥ//
(I/61/C-D)

"Which stands occupying the sky with its peaks white like lotuses, as if it were the loud laugh of Śiva accumulated day by day."[1]

In Śrīharṣa also we notice this feature Thus describing the city of Kuṇḍina the poet says —

vidhu dīdhiti-jena yat patham
payasā naiṣadha śīla-śītalam/
śaśi-kānta mayam tapāgame
kali tīvras tapati sma nātapaḥ//
(II/94)

'At the advent of summer, the heat[2] as severe as the Kali age did not heat the city's highway of moonstones, cool like Nala's temper, owing to the flow of water in contact with the rays of the moon"[3] Here, by comparing the heat of the sun with Kali, whose severity will be clear subsequently in this very poem, the poet has very skilfully suggested the severity of the heat, and similarly by comparing the highway with the character of Nala, the hero, the poet has uniquely suggested how cool the way was We can boldly assert that no

1 M R Kale
2 (of the sun)
3 Prof Krishna Kanta Handiqui

other simile would have been more appropriate for the purpose.

Again, depicting the picture of Damayantī, the heroine, who, realising her own helpless condition by the words of Nala, begins to shed tears, the poet says :—

imā giras tasya vicintya cetasā
tatheti sampratyayam āsasāda sā/
nivāritāvagraha-nīra-nirjhare
nabho-nabhasyatvam alambhayad dṛśau//
(IX/84)

"Weighing in her mind these words of his, she was convinced that so it was , and with a gush of tears let loose, she then reduced her eyes to the condition of the months of Śrāvaṇa and Bhādra."[1] The same rhetorical effect is produced by comparing the eyes of Damayantī, shedding tears, with the months of Śrāvaṇa and Bhādra. Tears were copiously falling from her eyes ; and as the months of Śrāvaṇa and Bhādra produce excessive rain, the simile has become very appropriate.

Abstract things compared with concrete objects

Not only is the poet inclined to compare the concrete with the abstract, but the converse is also found. In a simile of this type the main idea becomes more clear and the description more

1. Prof. Handiqui.

picturesque Thus, of the hero s scholarship the poet says —

amusya vidya rasanagra nartakī
trayīva nītanga gunena vistaram/
agahatastādaśatam jigīsaya
nava dvaya dvīpa prthag-java sriyam//
(I/5)

"Learning, a dancer on the tip of his tongue became eighteenfold like the three Vedas multi plied by the (six) Vedāngas as if out of a desire to conquer the sovereignty of each of the eighteen islands'[1] The comparison between learning and a dancer here is a fine example of the abstract compared with the concrete The aptness of the comparison lies in the fact that both learning and a dancer attract others Then it is compared with the Vedas and the significance thereof is to indicate its vastness importance and sanctity

Again of Nala s military power it is said —

sphurad dhanur nisvana tad ghanāśuga
pragalbha vrsti vyayitasya samgare/
nijasya tejah śikhinah parah śatā
vitenur angaram vāyasah pare//
(I/9)

"His numerous enemies spread their disgrace, as if it were the charcoal left by the fire of their valour,

1 Prof Handiqui

quenched in battle by the copious rain of arrows loosed by him, who was, as it were, a cloud with the sound of his flashing bow."[1] Here also, the infamy of the enemies, which is abstract, has been likened to the concrete charcoal for a high rhetorical effect. The black image of charcoal portrays vividly how much disgraced the enemies were. In this way, by comparing abstract things with concrete objects Śrīharṣa has been able to make his descriptions more clear, picturesque and vivid—which is decidedly the main purpose of using a simile.

Various objects used as standard of comparison

Śrīharṣa's similes are varied. From a little straw right up to the heavenly luminaries, many things have been used as *Upamāna* or standard of comparison. It gives evidence of the poet's deep insight into Nature and natural objects. Thus, by way of showing that man is always under the sway of the Creator, the poet draws a simile from a straw following a whirlwind :—

avaśya-bhavyeṣv-anavagraha-grahā
yayā diśā dhāvati vedhasaḥ spṛhā/
tṛṇena vātyeva tayānugamyate
janasya cittena bhṛśāvaśātmanā//
(I/120)

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1. Prof. Handiqui.

"Just as a straw follows a whirlwind, similarly the utterly uncontrolled heart of man follows the Creator's will in the direction in which it moves, irresistible in its course in matters that are bound to be'[1] A strong whirlwind takes a straw far away in a moment Undoubtedly, therefore, the simile of a straw following the course of a whirlwind expresses very nicely how helpless a man is under the control of Providence

Elsewhere the poet compares the uselessness of Nala's beauty, empire and everything else without the company of Damayantī, with the fruit lessness of the flower of a 'barren tree', and the simile has become a very apt one The verse runs as follows —

tava rūpam idam taya vinā
viphalam puspam navakesinah/
iyam rddha-dhanā vrthavani
suvanī sampravadat pikāpi kā//
(II/45)

"Without her this thy beauty is useless like the flower of a barren tree , (without her) this thy wealthy earth is useless, and what is thy pleasure-garden worth, though it has singing cuckoos ?"[2] The comparison with the flower of a 'barren tree' is highly expressive of the fruitlessness of all the possessions of Nala

1 Prof Handiqui
2. Prof Handiqui

Again, when the swan tells Damayantī that unless wedded to Nala, she cannot obtain the pleasure arising from the flattering words regarding him, the poet draws a simile from the mango-grove which cannot obtain the pleasure brought by the bees when the spring has not yet come. The verse runs thus :—

tan naiṣadhānūḍhatayā durāpaṁ
śarma tvayāsmat-kṛta-cāṭu-janma/
rasāla-vallyā madhupānuviddham
saubhāgyam aprāpta-vasantayeva//
(III/46)

"As Nala has not married thee, thou canst not obtain the happiness arising from flattering words spoken by us ; just as a mango-grove that has not received the visit of the spring cannot obtain the happiness brought by bees."[1] Here we find the poet's deep insight into the spirit of natural phenomena as well as human heart. The poet finds a reflection of the condition of Damayantī without her union with Nala in that of the mango-grove without the advent of spring. There is, thus, a beautiful touch of life in the *Upamāna* which has made the simile so appealing.

The lustrous sun shining in the sky has served many beautiful similes for the genius of Kālidāsa. If we consider minutely we shall never fail to see

1. Prof. Handiqui.

that all of them are very significant[1] It is interesting to note that Śrīharsa also has drawn many fine similes from the sun and each of them has been very suitable to the context Thus Nala, occupying a seat after receiving the hospitality rendered by Damayanti, has been compared with the sun shining in the Mountain of the East (*Paurastya Śaila*, i e, *Udayācala*) and receiving the offerings brought by the people —

paurastya-sailam janatopanītam
grhnan yathāhnah patir argha pūjam/
tathātitheyım atha sa pratīcchan
priyārpitam asanam āsasāda//
(VIII/52)

'Then, just as the sun, accepting the offerings of worship brought by the people occupies the mountain of the east so Nala accepting the hospitality offered by his beloved, occupied a seat'[2] A splendid picture is painted here in the first half of the verse When the picture of the hero and the heroine is compared with it in the second half, it attains equal charm and dignity which is the main purpose in the present context The comparison with the sun occupying the Mountain of the East

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1 Cf *Sakuntala* V/4, VII/4, *Raghuvamsa* I/18 V/13, *Kumara sambhava* II/2, *Meghaduta*, II/20, and so on

2 Prof Handiqui

nicely reveals the majestic appearance of the hero occupying a seat. Here lies the beauty of Śrīharṣa's similes that their aim is to magnify the object of description and thus they do not turn to be mere verbosity.

Again, Nala's entrance into the city of Kuṇḍina has been described by drawing a nice simile from the solar and the lunar discs :—

rathād asau sārathinā sanāthād
rājāvatīryātha puraṁ viveśa|
nirgamya bimbād iva bhānavīyāt
saudhākaraṁ maṇḍalam aṁśu-saṅghaḥ||
(VI/7)

"Just as the mass of rays, going out of the solar disc, enters the lunar orb,[1] similarly the king then descending from the chariot, occupied by the charioteer, went into the city."[2] The comparison of Nala with the mass of rays has become very befitting to suggest his royal grandeur, and similarly by comparing the city with the lunar orb, the poet has skilfully hinted at its covetable environment. Several verses may be quoted to show how the same object (as we have just quoted two verses related to the sun) has been used as the standard of comparison and each time with some

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1. The reference is to the fact that the moon has no light of its own, but shines by the light of the sun reflected on it.
2. Prof. Handiqui.

novelty in them This is certainly a great achievement on the part of the poet

As in Kalidasa the similes drawn from oceans and rivers have also become similarly apt and charming As for example the emotion of king Bhima in receiving Nala who came as the worthy suitor of his daughter by stretching out his arms in great delight has been expressed by compa paring him (the king) with the ocean which carries on both sides the rush of waves receiving the streams of water coming from the Ganges —

athayam utthaya visarya dor yugam
muda pratiyesa tam atma janmanah/
sura sravantya iva patram agatam
bhrtabhito vici tatih sarit patih//
(XVI/11)

Rising and stretching out his arms in joy king Bhima then received Nala now come the worthy suitor of his daughter just as the ocean carry ing a two sided rush of waves receives the flood of waters coming from the Ganga [1] The com parison with the vast ocean has been well matched with the high personality of the king and equally befitting is the comparison of Nala with the stream of the Ganges the symbol of sanctity received by the ocean which in the present context most appro

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1 Prof Handiqui

priately signifies the worthiness of Nala as a suitor of Bhīma's daughter.[1]

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1. Kālidāsa, in his *Raghuvaṁśa* (V/61), describes in a similar way how king Bhoja receives Aja who has come as a suitor of his sister Indumatī. The verse runs as follows :—

> *taṁ tasthivāṁsaṁ nagaropakaṇṭhe*
> *tad-āgamārūḍha-guru-praharṣaḥ/*
> *pratyujjagāma krathakaiśikendraś*
> *candraṁ pravṛddhormir ivormi-mālī//*

Here also the king, who receives Aja, is compared with the ocean and the significance thereof is the same as noted above. But the suitor received is here compared with the moon. The reception has been painted by drawing a simile from the waters of the ocean swollen in the day of the full moon. The reference is to the natural phenomenon of high tide. The simile is, therefore, very natural, though this much is a pure fancy on the part of the poet that the water of the ocean swells to receive the moon in great delight In Śrīharṣa's verse the suitor is compared with the stream of water coming from the Ganges. As rivers flow towards the sea and merge therein, the idea is very natural. But here also this much is a pure fancy that the ocean receives the flood of water coming from the Ganges with a two-sided rush of waves (*bhṛtā-bhito-vīci-tatiḥ--prasārita-bāhu-dvaya-sādṛśyārtham idaṁ viśeṣanam* —Siddhānta-vāgīśa).

For more affinity with *Raghu* V/61, see *Naiṣadhīya*, XX/2 :—

> *tataḥ pratyudagād bhaimī kāntam āyāntam antikam/*
> *pratīcī-sindhu-vīcīva dinoṅkāre sudhākaram//*

where Damayantī, going to receive Nala, has been compared with the waves of the western ocean and Nala with the moon at day-break.

The moonlight perturbing the ocean[1] has served a very beautiful simile in Canto III where Damayanti, attracting Nala by her merits, has been nicely compared with it —

> *dhanyāsi vaidarbhi ! guṇair udārair*
> *yayā samakṛṣyata naiṣadho'pi/*
> *itaḥ stutiḥ kā khalu candrikayā*
> *yad abdhim apyuttaralīkaroti//*
> (III/116)

"Damayanti, blessed art thou who hast attracted even Nala by thy noble virtues , after this, what praise is there for the light of the moon that it perturbs even the ocean ?"[2] The enchanting virtues of Damayanti have been nicely revealed by her comparison with the moonlight which delights everyone So also the high personality of Nala has been fully reflected by his comparison with the ocean which is the most grave and vast object in Nature It is a well known fact how the ocean water is perturbed at the time of flood tide The simile drawn from this natural phe' nomenon, therefore, is a very fit one to express to what extent Damayanti was able to stir[3]

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1 The reference is to the phenomenon of flood tide

2 Prof Handiqui

3 The verb *uttaralīkaroti* used with the *Upamana* as corresponding to *samakṛṣyata* used with the *Upameya*, is very significant in suggesting the mental perturbation of Nala

the mind of even a person like Nala, the king of a great empire. This fact ultimately suggests the high merits (including womanly gracefulness) that Damayantī possessed which the swan, the speaker, actually wanted to point out as it was going on eulogising her.

Even saints and gods have not evaded the poetic vision of Śrīharṣa. The idea that Nala did not consider the loss of Damayantī a hindrance in carrying out his mission as a messenger of the gods, is presented thus :—

bhaimyā samaṁ nājdgaṇad viyogaṁ
sa dūta-dharme sthiradhīr adhīśaḥ/
payodhi-pāne munir antarāyaṁ
durvāram apyaurvam ivaurvaśeyaḥ//
(VI/2)

"Just as the sage Agastya did not consider even the irresistible Ocean-fire as an obstacle to his drinking up the ocean, similarly the firm-minded king did not consider the loss of Damayantī a hindrance in the path of carrying out his mission."[1] It may be recalled that when Agastya was drinking up the ocean, the submarine fire became a great hindrance for him. Still the firm-minded sage was able to fulfil his determination. The comparison, therefore, has clearly indicated what a heavy task Nala had to perform, and consequently the magnanimity of his character is nicely reflected here.

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1. Prof. Handiqui.

As regards similes drawn from gods, there are plenty of examples and the following verse is worth quoting —

jagati mithune cakrav eva smaragama paragau
navam iva mithah sambhūñjate viyujya viyujya tau/
satatam amrtad evaharād yad apad arocakam
tad amrta bhujam bharta sambhur visam bubhuje
vibhuh//
(XIX/34)

'The Cakravaka couple alone in the world is well versed in the art of love Parting and parting with each other mutually do they enjoy as new the pleasures of love Likewise the mighty Siva the lord of the gods, swallowed poison because he was satiated with nectar, the self same food from day to day"[1] Here about the *Cakravaka* couple it is said that they part with each other at night[2] only to enjoy the pleasures of love anew, thus in the world they alone are skilled in the art of love They are hence compared with Lord Śiva who as the poet fancies satiated with nectar, swallowed venom to have the taste of nectar afresh The story of Śiva swallowing venom for protecting the Creation from extinction is well known But the poet gives here a new interpretation to it on which

1 Prof Handiqui

2 The *Cakravaka* couple is believed to part with each other at night Cf *cakkavaka vahue amantehi sahaarani/ mațțhia raani/* (*Śakuntala* III, Eighth Edition by the late M R Kale Bombay 1957, p 118)

the comparison is based. This novelty of representation has made the simile more charming.

Again, while describing the yellow banners over the top-terraces of the city of Kuṇḍina with which the spot in the moon comes in contact (—so lofty the top-terraces are), a nice simile is drawn from Lord Kṛṣṇa dressed in yellow and lying on the serpent Śeṣa coiled up. The verse runs thus :—

amṛta-dyuti-lakṣma pītayā
militaṁ yad-vaḍabhī-patākayā/
valayāyita-śeṣa-śāyinaḥ
sakhitāṁ ādita pīta-vāsasaḥ//
(II/101)

"The spot in the moon coming in contact with the yellow flags over the turrets bore resemblance to the yellow-robed Kṛiṣṇa lying on the coiled up serpent Ananta."[1] Here the round white moon has been likened to the coiled up serpent Ananta. The point of similarity is that both are white and round—the one by its very nature and the other because it is coiled up. The stain of the moon bears similarity with Lord Kṛṣṇa—both being black. The fluttering banner coming in contact with the moon-stain bears semblance with the garment of Lord Kṛṣṇa—both being yellow. The point of similarity between the two pictures

1. Prof. Handiqui.

(used as *Upamana* and *Upameya* respectively) may seem to be a bit far-fetched from the ordinary point of view, but in poetic art this does not constitute a flaw The idea is highly poetical and has got a charm of its own There are plenty of such examples in our literature and they have been highly appreciated by critics[1] As a matter of fact, poetry and reality are not necessarily

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1 Even in Kalidasa and other poets of high calibre there are many such beautiful ideas which seem to be far-fetched from the ordinary point of view For instance, we may quote from the famous description of the confluence of the Ganges and the Jumna in Canto XIII of the *Raghu vamśa* The water of the Ganges is white and that of the Jumna is black So, in describing their confluence Kalidasa draws a simile from the body of Lord Śiva and says that it appears like the body of Śiva decked in black serpents and besmeared with ashes used as cosmetics The verse runs thus —

kvacic ca kṛṣnoraga bhuṣaneva
bhasamangaragā tanur isvarasya/
paśyanavadyangi ! vibhati ganga
bhinna pravaha yamuna tarangaih//
(*Raghu*, XIII/57)

Here also the comparison of the confluence of the two streams with the body of Lord Śiva is rather far fetched from the ordinary point of view , firstly, because the water of the Jumna is certainly not so black as a serpent , secondly, even if it be admitted to be so, there is no conspicuous similarity of the confluence of the black and white streams with a body decked in black serpents and white ashes Yet it is unanimously admitted that so far as the *poetic fancy is* concerned, the idea is highly appealing.

the same thing and the former should not be judged from the standpoint of the latter.

Objects used as standard of comparison are thus endless.

Mythical, religious, philosophical and other scholastic ideas.

Mythical, religious, philosophical concepts and ideas related to other sciences are also not wanting. In these cases Śrīharṣa's similes are most unconventional. The Indian poets have got a very natural tendency to borrow materials from the storehouse of mythology. The *Meghadūta* of Kālidāsa is the most glaring instance in this respect. Śrīharṣa also had a good knowledge of Hindu mythology and the *Naiṣadhacarita* abounds in mythical accounts. A good number of beautiful similes have been drawn from the store of mythology. For instance, about the city of Kuṇḍina it is said :—

vitataṁ vaṇijāpaṇe 'khilaṁ
paṇituṁ yatra janena vīkṣyate/
munineva mṛkaṇḍa-sūnunā
jagatāṁ vastu purodare hareḥ//
(II/91)

"As formerly the sage Markaṇḍeya saw inside the stomach of Viṣṇu the objects of the universe, similarly people saw in the city articles of every

description exposed for sale by each merchant in his shop'[1] The allusion is to the Puranic account[2] that at the time of the Deluge (*Pralaya*) the sage Markandeya entered into the stomach of Lord Hari where he saw the entire universe exactly in the same form as it had been outside before the Deluge Since the purpose of the poet is to tell us that in the city of Kundina there were all sorts of objects the comparison of the entire universe inside the stomach of Visnu has been very appropriate

Again while undergoing the pangs of separation (elaborately described in Canto IV) Damayanti asks her friend to ask Rahu why he has spared the moon which is tormenting her so bitterly in this stage of separation[3] A simile

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1 Prof Handiqui

2 Narrated in the *Brahma purana* Chs 52 54 and in the *Mahabharata, Vana parvan,* Ch 188 This myth has also been referred to in N C., XXI/94 (*vastu viśvam udare tava dṛṣṭva* etc)

3 There is a poetic convention that the moon enhances the agony of separated lovers Cf *bhagavan kusumayudha ! tvaya candramasa ca visvasaniyabhyam atisandhiyate kami jena-sārthah/ kutah/*

> *tava kusuma śaratvam śita rasmitvam indor*
> *dvayam idam ayathārtham dṛśyate mad vidheṣu/*
> *visṛjati hima garbhair agnim indur mayukhais*
> *tvam api kusuma banan vajrasarikaroṣi//*
>
> (*Śakuntala* III/3)

has there been drawn from a legend about Garuḍa.[1] The verse is as follows :—

dahati kaṇṭham ayaṁ khalu tena kiṁ
garuḍavad dvija-vāsanayojjhitaḥ/
prakṛtir asya vidhuntuda ! dāhikā
mayi mirāgasi kā vada vipratā//
(IV/71)

"Has Rāhu, like Garuḍa, spared the moon, being under the impression that it was a Brāhmaṇa, because it burnt his throat ? Rāhu, to burn is the nature of the moon ; tell me, what Brāhmaṇa quality it has in the case of one innocent like me."[2] The allusion is to the story that, on one occasion Garuḍa was devouring the *Niṣādas*[3] when he mistook a Bhrahmin for a *Niṣāda* and, while devouring him, felt a burning sensation in his throat. Thereby he could know that the man was a Brahmin and set him free. The significance of the allusion is that it has justified

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Also, *pādān indor amṛta-śiśirāñ jāla-mārga-praviṣṭān*
pūrva-prītyā gatam abhimukhaṁ sannivṛttaṁ tathaiva/
(*Meghadūta*, II/30/A-B).

1. Related in the *Mahābhārata*, *Ādi-parvan*, Chs. 28-29 ; and in the *Padma-purāṇa*, *Sṛṣṭi-khaṇḍa*, Ch. 49.

2. Prof. Handiqui.

3. *Niṣāda* is the 'name of one of the wild aboriginal tribes in India, such as hunters, fishermen etc.' (Prof. V. S. Apte's Skt.– Eng. Dictionary.)

the act of Rāhu, namely, sparing the cruel moon. Rāhu ought to have devoured the moon and thus saved the pitiable girl Damayantī. But he has not been able to do so, because while swallowing the moon he has felt a burning sensation in his throat, and apprehending the victim to be a Brahmin he has left him,—as did Garuda when he came to know his victim to be a Brahmin. The simile drawn from the Garuda legend has thus saved Rāhu from the charge of being unsympathetic to Damayantī. But in the second half of the verse Damayantī points out that Rāhu has mistaken the moon for a Brahmin. The burning sensation that he felt in his throat was not due to the fact that the victim was a Brahmin as was the case with Garuda, but due to the fact that to burn is the very nature of the victim. Not only has it burnt the throat of Rāhu, but is burning all along the heart of the innocent girl Damayantī which no Brahmin can ever do.[1]

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1. Māgha also has drawn a simile from this story when he says about the camels of the army of Lord Kṛṣna stationed in mount Raivataka :—

sārdhaṁ kathañcid ucitaiḥ picumarda-patrair
asyāntarāla-gatam āmra-dalaṁ mradīyaḥ/
dāserakaḥ sapadi saṁvalitaṁ niṣādair
vipraṁ purā patagarād iva nirjagāra//
(*Śiśupālavadha*, V/66)

It may be pointed out that the simile drawn by Māgha is not a very happy one. It has been said here that, while

Again, in Canto XVII, while rebuking the spokesman of the group of heretics (Lust, Wrath, Greed and Delusion) who has decried in extremely harsh words the religious beliefs of the Āryas, Agni gives utterance to these words drawing a simile from the episode of the Sun and the Mandehas :—

putreṣṭi-śyena-kārīrī-
mukhā dṛṣṭa-phalā makhāḥ/
na vaḥ kiṁ dharma-sandeha-
mandeha-jaya-bhānavaḥ//
(XVII/93)

"Are not the sacrifices with visible results the suns of victory over those Mandeha demons, your own doubts about religion—sacrifices for the birth of children, destruction of enemies, and coming of rain ?"[1] The demons called Mandehas are three and a half crore in number. In the morning twilight

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devouring the leafage of *Picumarda* (Melia azadirachta), a camel took a mango-leaf unawares. As soon as it had been detected (from its sweet taste) it emitted the same, just as Garuḍa emitted the Brahmin whom he mistook for a *Niṣāda*. But the Brahmin burnt the throat of Garuḍa and thus revealed his real nature, whereas the mango-leaf did not cause any burning sensation in the throat of the camel ; it was detected from its sweet taste. So the semblance is not very clear here. The simile used by Śrīharṣa, on the other hand, does not suffer from this defect. On the contrary, as pointed out above, it is very significant and appropriate to the context.

1. Prof. Handiqui. Read *et cetera* (for *mukha*) in the end.

they attack the Sun to devour him, but are ultimately vanquished by the latter There are scriptural injunctions of making sacred offerings thrice with the divine *Gayatri* metre to the Sun before he rises in the eastern horizon This weakens the demons and makes the Sun victorious[1] The religious doubts of the heretics have here been likened to the Mandeha demons and the sacrifices with visible results have been likened to the Sun What Agni means to say is this As the Sun overcomes the Mandehas by dint of his strength so also the sacrifices, by means of their visible results (i e, the birth of a child etc)[2] ought to have overcome the doubts of the heretics about religion But unfortunately, the speaker regrets, they are not doing so The comparison of their religious doubts with the Mandehas is a very clear expression of the contempt of the speaker for the heretics, inasmuch as it hints at their demonic nature The comparison of the sacrifices with

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1 The story of the Mandehas is referred to in the *Taittiriya Āranyaka*, 2/2 (*raksamsi ha va puronuvake tapogram atisthanta* etc), and in the *Skanda purana Kasi khanda (Purvardha)*, 35/vs 152 155

This myth has also been referred to in N C, XIX/41 (*yad ati mahati bhaktir bhanau* etc)

2 The result of *Putresti* is the birth of a child, the result of *Śyena* is the annihilation of enemies and that of *Kariri* is the coming of rain When these sacrifices are performed, the respective results are obtained in this world within a short time Hence they have been called *drsta phala makhah*

the Sun, on the other hand, shows that the religious doubts of the heretics are simply fruitless ; they cannot prove the sacrifices as futile. Can anything on earth subdue the lustre of the self-luminous sun ? It is rather strange, as the speaker says, that the religious doubts of the heretics still exist and are not being completely removed by the visible fruits of the sacrifices, unlike the Mandehas who are totally defeated by the Sun.[1]

Let us now come to the similes drawn from the religious field. Religion has from time out of mind exerted a great influence on the Indian mind. In the writings of our poets and litterateurs also religious ideas are frofusely scattered. Śrīharṣa is no exception in this respect. Not only are there references to the *Vedas, Dharmaśāstra, Smṛti,* the authors of *Dharmaśāstra* like Manu etc., and various religious injunctions, but similes drawn from the field of religion also are not wanting. Thus about the nature of Delusion *(Moha)*, which is the root of Wrath, Greed and Lust, it is said :—

brahmacāri-vratasthāyi-
yatayo gṛhiṇaṁ yathā/
trayo yam upajīvanti
krodha-lobha-manobhavāḥ//
(XVII/32)

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1. See another good example of simile from mythical idea under *Rhetorical devices*.

"On him depend Wrath, Greed and Cupid, all three, just as religious students, recluses and ascetics depend on the householder for their living"[1] The reference is to the *Āsrama-dharma* Our *Dharmaśāstras* enjoin four stages of life to be undergone by a Brahmin These are—*Bhrahmacarya*, *Gārhasthya*, *Vānaprastha* and *Bhaiksa* or *Sannyāsa* (*Ksattriyas* and *Vaiśyas* can enter upon the first three stages while, according to some other authorities the fourth stage is also open to them) Individuals entering upon these stages are respectively known as *Brahmacārin*, *Grhastha* (*Grhin*), *Vānaprastha* (*Vratasthāyin*) and *Bhiksu* or *Sannyāsin* (*Yati*) Manu assigns the highest status to the *Grhastha* inasmuch as those belonging to other orders (*Āsramins*) have to depend on him for their livelihood[2] And this has served

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1 Prof Handiqui

2 *yasmat trayo 'pyasramino*
jñanenannena canvaham/
grhasthenaiva dharyante
tasmaj jyeṣṭhasramo grhi//
(*Manu smrti*, III/78)

sarveṣam api caiteṣām
veda smrti vidhanatah/
grhastha ucyate śreṣṭhah
sa trin etan vibharti hi//
yatl a nadī nadāh sarve
sagare yanti samsthitim/
tathaivaśraminah sarve
grhasthe yanti samsthitim//
(*Manu smrti*, VI/89 90)

our poet with a simile. He compares the dependence of Wrath (*Krodha*), Greed (*Lobha*) and Cupid (*Manobhava*) on Delusion (*Moha*) with that of religious students (*Brahmacārin*), recluses *Vratasthāyin*) and ascetics (*Yati*) on the householder (*Gṛhin*). Though scholastic, being drawn from the field of religion and having a reference to the statements of Manu, the simile is very simple and distinct.[1]

As another such example of simple simile drawn from the religious field, the following verse is worth quoting :—

kareṇa vāñcheva vidhuṁ vidhartuṁ
yam itthaṁ ātthādariṇī tam artham/
pātuṁ śrutibhyām api nādhikurve
varṇaṁ śruter varṇa ivāntimaḥ kim//
(III/62)

"The matter of which thou thus speakest with fervour as something like a desire to catch the moon with the hands—have I no right even to hear of it, just as a Śūdra has no right to hear the words of the Vedas ?"[2] This is an answer of the swan to Damayantī's words that she is unable to express her desire (i.e., of getting Nala as her husband) which her mind can never part with ; it will be like the expression of the desire

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1. For another simile drawn from the same idea see N.C., VI/97 (*varṣeṣu yad bhāratam ārya-dhuryāḥ* etc.)
2. Prof. Handiqui.

of an impudent girl to catch the moon with the hands[1] The swan in its regretful reply, draws a simile from the scriptural interdiction that a Śudra (one belonging to the last of the four classes of the Aryans) has no right to hear the words of the Vedas[2] The speaker s purpose of using such a simile is simply to gain the sympathy of Dama yanti so that she may not put the swan in the rank of a Śudra and may frankly express her desire to it[3]

The same skill is noticed in using philosophical ideas Śriharsa was an erudite scholar and had a thorough knowledge of all the systems of Indian philosophy His *Khandana khanda khadya* occu pies a high place among the treatises in the field of philosophy There are ample references to these systems and their tenets in his poem and apt similes have been drawn therefrom For instance in Canto IX when Nala discloses his identity to Damayanti and then realising his fault begins to reproach himself the poet says —

munir yathatmanam atha prabodhavan
prakaśayantam svam asav abudhyata/

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1 Vide N C III/59 (*manas tu yam nojjhati jatu yatu* etc)

2 *stri sudra dvija bandhunam trayi na sruti gocara/* (*Bhaga vata* I/4/25/A B)

N B This is of course the orthodox view

3 For another use of Śastric injunction (Gautama s *Dharmasutras* I/5/16-17) in a simile see under *Erotic ideas*

api prapannām prakṛtim vilokya tām
avāpta-saṁskāratayāsṛjad giraḥ||
(IX/120)

"Then coming to his senses, he became conscious that he was disclosing his identity; and, seeing Damayantī coming to herself, he spoke these words, having recollected his past; just as a sage, on attaining right knowledge, becomes conscious of the soul revealing itself, and just as he, seeing the Cosmic Matter near at hand, makes (relevant) utterances, having recollected the impressions of his past lives."[1] The reference is to the Vedantic theory of *Mokṣa* or Enancipation. At that stage the knowledge of the self-evident Soul emerges and consciousness is rightly understood to be different from *Prakṛti* or the Primordial Matter. The relevant utterances of the person realising the Self (*Muni* i.e , *Brahmavid*), viz., 'such and such were the functions of this *Prakṛti* in the previous births', are, however, based on the recollection of the past. This idea has served our poet with a grand simile. He compares Nala with the Self-knowing sage and superimposes on his behaviour that of the *Brahmavid*.[2]

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1. Prof. Handiqui.

2. Cāṇḍūpaṇḍita interprets the verse thus :—

"asau nalo 'tha paścāt prakṛṣṭa-bodha-yukto moha-vināśe sati ātmānaṁ svaṁ nalatvaṁ prakāśayantam abudhyata, mayā udbhrāntyā dūta-dharmo nāśita iti nalo 'jānāt/

Some may criticise a verse like this as being meant simply for the exhibition of scholarship[1] and as lacking real poetic charm. We, however, do not find any ground for such criticism. Poetry is for all. As an ordinary reader may expect here

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tataś cāvāpta-saṁskāratayā pūrva-saṁskārena tām ātmanah prakṛtim svābhāvikīm avasthāṁ prapannāṁ prāptāṁ vilokya giro vānīh asṛjat uvāca| nalah ka iva| yathā munih brahmavit aneka-janmarjita-nityāgnihotrādi-karmābhyāsena pratyavāya-parihārena kamya-niṣiddha-karma-parityāgena ca nūtana-karmabhāvāt antah-karana-śuddhyā bhogena vartamāna-dehārambha-prārabdha-śubhāśubham kṣapayitvā sama-damādi-sādhana-catuṣṭaya-sampattyā śāstrācārya-prasādāt prakṛṣṭa-bodha-yukto bhrahma-jñānavān ātmānam sva-prakāsam nitya-śuddha-buddha-mukta-svabhāvam budhyate| sravana-manana-nididhyāsanaih aham bhrahmāsmīti pratipadyate| tathā janmāntarīya-samskarabhyāsena ca tām prasiddhaṁ prakṛtim sattva-rajas-tamasām sāmyavasthām mayām anādim avidyam prapannām pṛthag-bhūtaṁ vilokya "aham manur abhavam sūryas cāham kakṣīvā̃ ṛṣir asmi viprah| aham kutsam ārjuneyaṁ nyṛñje 'ham kavir uśanā paśyatā ma" (Ṛgveda, IV/26/1) ityādika ṛgveda-prasiddhā ṛcah vāmadevarṣi (the Seer of the above hymn)-vat muktah san pasyan vadati| atha ca tām prapannām prakṛtim vilokyāpi prabodhe 'pi saṁskārānuvṛtteh mūḍhavad eva giro 'sṛjat pūrvavad eva kanicit vacamsyuvāca| jīvan-mukto 'pi prakṛti-puruṣa-bheda-jñāne 'pi pūrva-samskāra-vaśāt buddhi-karmendriya-vyāpāran karoti| girām sarjanam indriya-vyāpāropalakṣanam| tadā ca "aye mayātmety" ārabhya śloka-pañcakasya nala-vākyatvam iti svayam moha-mahormi-nimittam prakāśanam śocatītyanenakṣiptam ityapi vyakhyāntaram| upamā anuprāsa-śleṣāv-api|"

(Extracted after necessary corrections from MS no 16 of 1874-75 of the Bhandarkar Oriental Research Institute, Poona)

1. Cf *naiṣadham vidvad-auṣadham*

an easy reading and a quick access to the meaning, so also a scholar may expect here something which will be congenial to his scholary mind. If, therefore, the poet inserts 'occasionally'[1] such scholarly ideas in his poem, there is nothing to object to. Śrīharṣa himself has frankly admitted at the end of his poem that he has intentionally done so :—

grantha-granthir iha kvacit kvacid api
nyāsi prayatnān mayā
prājñanmanyamanā haṭhena paṭhitī
māsmin khalaḥ khelatu/
śraddhārāddha-guru-ślathīkṛta-dṛḍha-
granthiḥ samāsādayatv-
etat-kāvya-rasormi-majjana-sukha-
vyāsajjanaṁ saj-janaḥ//
(XXII/154)

Even in Kālidāsa we come across high philosophical ideas.[2] 'Moreover, we do not think that

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1. Cf. *kvacit kvacid api* in N.C., XXII/154 (quoted here).

2. Cf. *Śākuntala*, V/2 (*ramyāṇi vīkṣya madhurāṁś ca niśamya śabdān* etc.) where there is a reference to the theory of the transmigration of Soul ; *Raghuvaṁśa*, XIII/60 (*payodharaiḥ puṇya-janāṅganānām* etc.) where in the last line (*buddher ivāvyaktam udāharanti*) a simile has been drawn from the *Sāṅkhya* theory of Evolution. The opening verses of all the three dramas of Kālidāsa contain references to philosophical tenets, such as, Omnipresence of God, Emancipation, Renunciation (of *Vedānta*), word inhering in Ether (of *Nyāya*), and so on. Illustrations may be multiplied.

the use of the philosophical idea has marred the poetic charm Though the idea is highly philosophical, the simile has been quite natural and one hardly feels that the comparison has gone against the intrinsic poetic spirit of the verse

To note a similar such example of 'knot of the poem' (*grantha granthi*) let us take up the following verse where an apt simile has been drawn from the theory of self validity or *Sva tah prāmānya* of *Mīmāmsā* Nala asks the swan to stretch its helping hand to him so that he may get united with Damayanti , but immediately he thinks that it is redundant to make this request to the swan, because the benevolence of the good natured ones does not depend on other s request but proceeds from their own inclination, and says —

athavā bhavatah pravartana
na katham pistam iyam pinasti nah/
svata eva satām parārthatā
grahanānam hi yathā yathārthatā//
(II/61)

"Or, perhaps, urging thee to action is like crushing a thing already crushed ,[1] for the good do good to others of their own accord, just as sense-perceptions become valid on their own account "[2] The *Mīmāmsā* view is that the validity (*yatharthata*) of knowledge does not depend

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1 i e. needless (*pista pesana*)

2 Prof Handiqui

on any other source of knowledge, but is inherent in the knowledge itself (*svata eva*). If the cognition of an object has to depend on another knowledge for the validity of its source, then the latter will have to depend on a third cognition for its own validity ; that, again, will have to depend on a fourth cognition for the same purpose and the series will thus come to no end, i.e., there will be a fallacy known as *Anavasthā* ('absence of finality or conclusion'). This is why the *Mīmāṁsakas* admit the self-validity of knowledge. It has been discussed by Professor Krishna Kanta Handiqui, who takes the word *yathārtha* to mean "true', that there is a reference in this verse to the *Prābhākara* view that all cognitions are true, because they are cognitions, and there is no error as such.[1] This tenet of the *Mīmāṁsakas* has been

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1. See 'Naiṣadhacarita of Śrīharṣa' by Prof. K. K., Handiqui, 2nd Edition, Poona, 1956 ; Appendix I, p. 519.

Cāṇḍūpaṇḍita interprets the verse thus :—

"*athavā iyaṁ bhavataḥ no 'smākaṁ pravartanā kathaṁ piṣṭaṁ na pinaṣṭi/ yad ahaṁ bhavantaṁ pravartayāmi tat vṛthā piṣṭa-peṣaṇam eva/ hi yasmāt satāṁ mahātmanāṁ svata eva para-preraṇaṁ vinā parārthatā para-kārya-kartṛtvam/ yathā grahaṇānāṁ jñānānāṁ pramāṇānāṁ yathārthatā satyatā prāmāṇyaṁ svata eva/ yad āha—svataḥ sarva-pramāṇānāṁ prāmāṇyam iha gṛhyatām/ na hi svato 'satī śaktiḥ kartum anyena śakyate// iti/ anumānaṁ ca sarve pratyayāḥ yathārthāḥ pratyayatvāt/ ghaṭa-pratyayavat/ athavā gṛhyante ghaṭa-paṭādayaḥ padārthā ebhir iti grahaṇānīndriyāṇi teṣāṁ svata eva yathārthatā viṣaya-grahaṇaṁ na tu para-preraṇayā/ athavā grahaṇānāṁ jñānānāṁ yathā yathārthatā svata eva sva-prakāśatvaṁ jñānānāṁ yathetyarthaḥ/ āthavā grahaṇānāṁ śabdānāṁ yathā*

nicely used by our poet for his poetic purpose As the validity of cognitions is inherent in them and does not depend on any other source of knowledge, so also the benevolence of the good is inherent in their very nature and does not proceed from other's request This explains very well the case of Nala that it is needless to request the swan to help him when its very nature is good Verses of this type show how highly philosophical ideas can be well fitted in poetic compositions The main idea here is not at all obscured, and as such there is no touch of artificiality

Similes have been drawn from other systems of philosophy also Thus in XVII/78, when the spokesman of heretics denounces all philosophical tenets as baseless owing to the unstable charac-racter of all reasons, he draws a simile from the fallacy known as *Sat pratipaksa* ('counterbalanced cause) admitted by the *Naiyāyikas,* which consists in an argument which is inconclusive owing to the counterbalance of a contrary argument of equal weight The spokesman says —

tarkāpratisthaya saksad
anyonyasya vyatighnatam/
nāprāmānyam matanam syat
kesam sat pratipaksavat//

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yatharthata vacakatvam svata eva pravrttavat/ anupraso nidarsana kavyalingam upamā/"

(Extracted from MS No 16 of 1874-75 of the Bhandarkar Oriental Research Institute, Poona)

"Owing to the unstable character of all reasoning, is there any whose opinions, mutually opposed, being equal in force, will not be baseless ; like 'a fallacious inference with a contradictory reason on the opposite side'?"[1] The simile has got a definite purpose. The speaker wants to refute the philosophical tenets. In order to do that he shows the instance of *Sat-pratipakṣa.* As the fallacy of *Sat-pratipakṣa* is admitted by the *Naiyāyikas* themselves and is not an innovation of the heretics, the purpose of the speaker has been rightly served. When one refutes another's contentions by following the latter's own line of argument, the refutation stands on a more firm ground.[2]

There are also references to the *Vaiśeṣika* doctrine of Atom. In Canto III the swan tells Damayantī :—

anyonya-saṅgama-vaśād adhunā vibhātāṁ
tasyāpi te 'pi manasī vikasad-vilāse/
sraṣṭuṁ punar manasijasya tanuṁ pravṛttam
ādāv iva dvyaṇuka-kṛt paramāṇu-yugmam//
(III/125)

"By virtue of your mutual union, let now your minds, thine and Nala's, shine forth, blossoming with joys, as if they were two atoms forming first a unit of two atoms, about to create once more the

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1. Prof. Handiqui.

2. Of course, whether the argument of the heretics finally stands or not is quite a different question.

body of the mind-born god of love"[1] The swan says that the minds of Nala and Damayantī, by mutual union, may again form the body of Cupid, who was formerly reduced to ashes by Lord Śiva, and as an *Upamāna* of this it refers to two atoms forming a *Dvyaṇuka* in the first stage of the process of atomic creation This external world is, according to the *Vaiśeṣika* theory, created by the combination of atoms But Cupid being born of mind (*Manasija*), he can be created only by the combination of minds serving as atoms (It is to indicate this that the poet uses the term *manasija* and not *madana* or *kāma*) In the process of atomic creation the first stage is the combination of two atoms forming a *Dvyaṇuka* Similarly, in the creation of Cupid the first stage will be the union of the minds of Nala and Damayantī Now, Cupid is the god of love And as Nala and Damayanti are in deep love with each other, their minds are quite fit to serve as the first constituents in the creation of Cupid The simile, it cannot be denied is a very fit one, and though the idea of Cupid and his relation to human mind is very common in classical Sanskrit literature, the whole idea, viz, the creation of Cupid as compared with the atomic creation of the *Vaiseṣika* philosophy, is quite unconventional in the realm of Sanskrit literature[2]

1 Prof Handiqui

2 A number of *Luptopamas* (where the *Upamana* and the *Upameya* have been compounded and the point of similarity has been dropped) have also been used with reference to atoms (*Paramanu*, *Dvyanuka*, etc) Cf. *dvyanukodari* in IV/3 as

So far as the *Sāṁkhya* and the *Yoga* are concerned, there are a few references to the doctrines of these systems. In XXII/76[1] where Damayantī describes the orb of the moon by drawing a simile from the sacrifice (*Ijyā*) and says, with refernce to its stain, that the stain of the fair moon is its only foul portion, just as the killing of animals is the only impure aspect of the pure sacrifice, commentators find a reference to the *Sāṁkhya* view that the slaughter of animals in sacrifices is blamable.[2]

In VI/46, where the wonderful phenomenon of Nala being invisible and moving about in the inner appartments of the royal palace of Kuṇḍina is described, a simile has been drawn from the *Yogin* and his superhuman power of assuming different forms. The verse runs thus :—

bhavan-nadṛśyaḥ pratibimba-deha-
vyūhaṁ vitanvan maṇi-kuṭṭimeṣu/
puraṁ parasya praviśan viyogī
yogīva citraṁ sa rarāja rājā//

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qualifying Damayantī ; *paramāṇu-madhyāh* in III/41 as qualifying the ladies in the harem of Nala. These are the peculiar expressions of Śrīharṣa. They are novel, yet simple and, therefore, have got a special charm of their own.

1. *ijyeva deva-vraja-bhojya-ṛddhiḥ*
śuddhā sudhā-dīdhiti-maṇḍalīyam/
hiṁsā yathā saiva tathāṅgam eṣā
kalaṅkam ekaṁ malınaṁ bibharti//

2. See the *Sāṁkhya-kārikā*, verse 2 :—
dṛṣṭavad ānuśravikaḥ
sa hyaviśuddhi-kṣayātiśaya-yuktaḥ/
tad-viparītaḥ śreyān
vyaktāvyakta-jña-vijñānāt//

"It was wonderful that the forlorn king by becoming invisible, by spreading out a series of bodies in the shape of his reflections on the bejewelled floors and by entering the upper story of another's mansion, shone like an ascetic (who also becomes invisible at will, assumes a plurality of bodies and enters the body of another)."[1] As a *Yogin*, owing to his mystic powers, can remain invisible whenever he likes so also was Nala by the boon of the gods ,[2] as a *Yogin* can assume a plurality of bodies, so also did Nala by the series of reflections on the bejewelled floors as a *Yogin* can enter the body (*pura*) of another, so also did Nala enter another apartment (*pura*) , and as a *Yogin* is *viyogin* (detached from all wordly pleasures), so also was Nala a *viyogin* (a separate lover) So comments Narāyana *munir api adrśyo bhavati, kāya-vyūhañ ca karoti, parasya jīvāntarasya sarī rañ ca pravisati visayebhyo nivrttatvād viyogi ca bhavati* The simile is thus very clear and apt There is another point to note here The king has been said to be *viyogin* (separated) , and when he is presented as a *Yogin* also, which literally means 'united , an 'apparent contradiction' (*Virodhābhasa*) is implied [3]

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1 Prof Handiqui

2 *bhujad antardhi siddher anuvihita bhavac cittata yatra tatra//* (*N C* , V/137/D)

3 The poet has deliberately used the word *viyogi* only to imply this apparent contradiction Cf *viyogi sa raja nalah yogiva viyoga rahita iva, atha ca munir iva virarajal etac citram virahino virahitvabhavad ascaryam/* (Narayana)

In VI/4 also, where about Nala's arrival at the city of Kuṇḍina it is said,—Nala's chariot reached that city in a moment, just as a desire attains fulfilment in a moment (*manorathaḥ siddhim iva kṣaṇena rathas tadīyaḥ puram āsasāda*),—commentators find a reference to the *Yogin* who can fulfil his desire in a moment.[1] The significance of the comparison with a *Yogin's* desire is to suggest the high speed of the chariot.[2]

Instances are thus numerous. Of course there are a few verses where reference to different philosophical tenets has obscured the main idea,[3]

For other examples of apparent contradiction blended with simile, see under *Rhetorical devices.*

1. Cf. *sādhāraṇa-manorathasya kṣaṇena siddhi-lābhā-sambhavād atra manoratha-padaṁ yogi-manoratha-param/* (Siddhānta-vāgīśa.)

2. Cf. *manoratha-dṛṣṭāntena rathasyātijavanatvaṁ sūcitam/* (Nārāyaṇa.)

3. Cf. *yā soma-siddhānta-mayānaneva*
śūnyātmatā-vāda-mayodareva/
vijñāna-sāmastya-mayāntareva
sākāratā-siddhi-mayākhileva//
(X/88)

In each foot of this verse a philosophical doctrine is referred to. The poet fancies the face of Damayantī as the doctrines of the Kāpālikas (*Soma-siddhānta*), her belly as the doctrine of Nihilism (*Śūnyātmatā-vāda*), her heart as the doctrine of Universal Consciousness (*Vijñāna-sāmastya*) and finally her whole frame as the doctrine of sense-knowledge being endowed with form (*Sākāratā-siddhi*). (The last three are the doctrines of the different sects of the Buddhists, viz., the *Mādhyamikas*, the *Yogācāryas* and the *Sautrāntikas.*) But this makes the verse apparently nonsensical unless a commentator comes forward and throws light on the real meaning. We are, therefore, unwilling to accept such a verse as an apt example of Śrīharṣa's simile.

yet, leaving out these few exceptions, the instances are appealing from the literary point of view Literature and philosophy go hand in hand and the *Naisadhacarita* is a living example of this truth

Similes from other sciences also are not wanting The poet draws new types of simile from the field of grammar (XI/115—*sāyujyam rcchati bhavasya bhavābdhi yadah* etc, XVII/150—*gativantarā nalam bhaimim* etc), poetics (XIII/53—*itara-nala-tula bhāg esu sesah sudhabhih* etc), dramaturgy (IX/118—*na vartase manmatha-natikā katham* etc) the science of medicine (IV/2—*yad atanu jvara bhāk tanute sma sā* etc) the science of archery(III/126-127—*kamah kausuma-capa durjayam amum* etc and *tvad gucchāvali mauktikāni gulikāh* etc), chemistry (IX/42—*anugrahad eva divaukasām narah* etc), botany (VIII/90—*ekaikam ete parirabhya pīna* etc, XII/96—*asyāsir bhujagah svakosa vivarākrsṭaḥ* etc), the science of birds (XVII/213—*udbhid viracitāvasaḥ* etc), the art of navigation (XXII/99—*dināvasāne taraner akasmāt* etc) and so on These similes are all scholastic, but not in the least incomprehensible and they have aptly fitted in the poem

XI/115 relates the glory of Vārānasī by saying that the creatures of the ocean of this world (*bhavādhi*) are identified with Lord Śiva by coming to this holy city, just as the root *as* is identified (in its application) with the root *bhū* in the aorist mood (Cf *abhūt* from the root *as* or *bhū*) Evidently, the reference is to the grammatical aphorism *aster*

bhūḥ.[1] But the simile is clear and simple and does not, therefore, impede the aesthetic appreciation of the verse.

In XVII/150[2] Indra tells Kali that it is not possible for him (Kali) to get into possession of Nala and Damayantī, just as the letter *ḍ* cannot enter into the combination of letters forming the word *ṣaṇṇām* when the stem and the affix are kept disjoined. The reference is to the grammatical provision that the final *ṣ* of the stem *ṣaṣ* turns into *ḍ* in combination with the affix *nām* (*ām*) by the rule *jhalāṁ jaśo 'nte*.[3] The simile is highly scholastic, but very apt as it evidently suggests how impossible it is for Kali to get into possession of Nala and Damayantī.[4]

XIII/53 is also a good example of unconventional simile drawn from a poetic figure, viz., *Anuprāsa* (alliteration) wherein, in spite of the similarity of letters between the first and the last words, the real charm flashes out of the last letter. The last two words of the verse, viz., *anuprāsa-bhāsāṁ vilasaḥ*, serve as an example of this.

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1. *Aṣṭādhyāyī*, II/4/52.

2. Some commentators think this verse to be an interpolation ; but as early commentators like Cāṇḍūpaṇḍita and Vidyādhara explain it, we have referred to it as a genuine one.

3. *Aṣṭādhyāyī*, VIII/2/39. This *ḍ*, in its turn, turns into *ṇ* by the *Vārttika—pratyaye bhāṣāyāṁ nityam* (read under *Aṣṭādhyāyī*, VIII/4/45) and assimilates the following *n* by the rule *ṣṭunā ṣṭuḥ* (*Aṣṭādhyāyī*, VIII/4/41).

4. See also *N.C.*, III/23 (*kriyeta cet sādhu-vibhakti-cintā* etc.) where a grammatical idea is suggested by means of *double entendre*.

Here, of the three dental sibilant sounds (*s*'s) contained in the expression, the grace of alliteration is due mainly to the last one Similarly thinks Damayantī though there are five persons before her—all bearing the appearance of Nala—it is the last one that washes her heart with streams of ambrosia The simile beautifully points out the characteristic charm of an alliteration the example of which is supplied by the verse itself The superexcellent charm of the real Nala is thereby nicely suggested here It is the novelty of this simile that strikes us most

In IX/118 Nala fancies Damayantī to be Cupid's drama (*Manmatha nāṭikā*) personified, where the *Sūtradhara* (stage manager), *Nayaka* (hero), *Dvijarad Vidūsaka* (Brahmin jester), *Anga hāra* (graceful gestures)—that are generally found in a drama—are all there, the words being equally applicable to Damayantī in a different sense[1] Though the metaphor is based on ingenious word play,[2] the idea is not obscured

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1 Thus, *prakaśa romavali sutra dharini*, as qualifying Damayanti, means holding the string in the form of the visible line of hair in the body', *nayaka* primarily means the 'central gem, *angahara* means the 'necklace', *dvijarad viduṣakah*, primarily an adjective to *śikha manih*, means 'defeating the moon (in brightness)' For the complete verse and its translation, see Sec V

2 As a matter of fact ingenious play on words does not necessarily impede poetic beauty unless it goes too far This will be subsequently discussed at length

thereby—so prominent the words are and so uniquely the poet uses them.

In IV/2 it is metaphorically said that suffering from Cupid's fever (*Atanu-jvara*) Damayantī plunged into the pond of the story of her beloved ; but its effect was injurious to her, as it caused for a long time a burning sensation in her heart. The idea is that the story of her beloved, related by the swan-messenger, enhanced the mental agony of the lovelorn girl. The metaphor has a reference to medical science according to which a feverish person bathing in a pool is attacked by typhoid fever. The comparison of love's agony with the morbid heat of fever is very conventional, but the whole idea, i.e., the comparison of Damayantī listening to the story of Nala and getting her heart perturbed thereby with a feverish person plunging into a pool and falling prey to typhoid, is Śrīharṣa's own, and its aptness surpasses any question.

III/126 and 127 reveal Śrīharṣa's knowledge of the science of archery. Complicated metaphors have here been drawn from the bow, its target and application. The description of Damayantī as Cupid's bow makes the erotic idea more impressive, while the description itself is very vivid and picturesque. It is said there that Cupid found Nala not to be conquered with a bow of flowers and was, therefore, glad to find in Damayantī, who belonged to a pure family (*avraṇa-vaṁśa-jā*) and possessed great virtues (*adhi-guṇā*), a bow made of flawless bamboo (*avraṇa-vaṁśa-jā*), and

equipped with string (*adhi guṇā*) Damayantī was shining with a piece of silken strip, beautiful with vermilion mark, which, hanging down a little on her back, decorated her neck like a line left (by gold) on a touchstone This has been fancied as the mark of vermilion rubbed by Cupid on the back of the bamboo in order to test its soundness Further, the pearls of the nacklace of Damayanti, the beautiful bow of Cupid, have been described as the shots of Cupid's bow, Nala as a flamingo which happened to be the target of the shots , the line of hair on the body of Damayantī as the string of Cupid's bow , and her gleaming navel as the hole in the centre of the bowstring (provided for holding the shots)

In IX/42 Nala makes it clear to Damayanti that by marrying one of the gods she will attain divinity through the divine grace and thus she will no longer fall under the category of mortals He supports his argument by drawing a similar instance from the science of chemistry When specially prepared mercury transmutes iron into gold, it can no longer be included under the category of iron [1]

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1 The reference is actually to alchemy or *Dhatuvidya* to which our poet refers in XVII/79 —

akrodham śikṣayantyanyan krodhana ye tapodhanah|
nirdhanas te dhanavanva dhātuvidyopadeśinah||

In the Middle Ages alchemy was regarded as a science It aimed at the production of (1) the philosopher's stone for transmuting baser metals into gold, (2) the elixir for prolongation of life indefinitely and (3) the universal solvent There were many noted alchemists like Paracelsus Albertus Magnus,

The comparison here is of Damayantī, turning into a goddess through the grace of the gods, with a piece of iron turning into gold through the treatment with specially prepared mercury. The comparison is argumentative and hence gives strength to the statement of the speaker.

In VIII/90 Nala begins to deliver to Damayantī the message of the gods who have requested her to act for their joy as the *Viśalyā* creeper, as they are swooning under the shafts of the brutal Cupid. The agony of the gods is due to their separation from Damayantī. It is she alone who can make them happy by accepting them. Hence she is compared with the *Viśalyā* creeper which can cure wounds whenever applied. The reference to the *Viśalyā* speaks of Śrīharṣa's knowledge of botany, but at the same time the comparison has been a very befitting one from the literary point of view.

XII/96 is a very beautiful example of metaphor drawn from the science of botany. Here the black sword of the king of Magadha, drawn from its sheath, is compared with a serpent coming out of its hole. It causes terror to the opponent kings in the battle-field. In order to protect themselves from this snake (in the form of his sword) they have to act as snake-charmers.

Roger Bacon, Geber, etc. Their pursuits, despite utter destruction of many invaluable lives, were the cause of many discoveries in the field of the science of chemistry.

They, therefore, put their fingers in their mouth as a mark of submission, and these fingers act as the medicinal creepers which a snake-charmer requires to subdue a snake. The reference to the science of botany is made when the finger is compared with the *Mahāsiddhausadhi* creeper that is useful in protecting a person from snake-bite and the comparison is an apt one

XVII/213 draws a simile from a person living in a hut made of straw and fearing a pigeon which possesses fire in its stomach—when it is said about Kali that in the same way he feared the *Ksatriya* king Nala who maintained the Vedic fire and was initiated in sacrificial rituals The reference is to the high digestive capacity of a pigeon which possesses fire in its stomach and can, therefore, digest even pieces of stone Such a pigeon, sitting on the roof of a house, is an evil omen and involves risk of fire[1] Though the simile is based on pun involved in a number of words (viz, *udbhid-viracitāvāsaḥ, sāgneḥ, dvijāt* and *prāpa dīkṣitāt*), there is no touch of artificiality in it and he comparison is very appropriate By comparing Nala with a pigeon which is able to digest even

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1 Cf *agnih kapota-jaṭharam antah-praviṣṭo 'ta eva tad-bhakṣitā paṣana-kanikāpi jīryata ityaitihyam| sāgner aṅgāra-bhakṣinah kapota-viśeṣo hyaṅgārān bhakṣayati| udbhidā tṛna-kāṣṭhadinā nirmita-gṛhaḥ puruṣo 'gnyudgari-netrāt svopaveśana-mātrena gṛha-dahādyaniṣṭa-sūcakād gṛhopari vilokitāt kapotat vṛkāt pakṣinah sakāsād yathā bhayam prāpnoti tathā sāv-api|* (Nārayaṇa)

pieces of stone, the poet perhaps suggests that Kali understood Nala to be competent enough to subdue his hostile power (viz., Kali).

XXII/99 speaks of the poet's knowledge of the art of navigation, while the metaphor he uses there makes the nocturnal description more picturesque. When the sun sinks low at the end of the day, the eyes of the people traverse expansive darkness by moonlight. This is tantamount to saying metaphorically that one crosses the perilous river with the help of a raft when there is a shipwreck.

These are some examples of the similes drawn from various *śāstras.* The text abounds in a good number of similar other examples. It is clear from the examples that not only had the poet a knowledge of the *śāstras* mentioned above, but so fully he had digested them that he could draw an idea from any one of them whenever necessary and could fit it well in the proper context. His poetic genius and scholarship have gone hand in hand, and it is a unique achievement on the part of the poet that the natural flow of poetry has not been hampered by the exhibition of scholarship. The epithet *Śāstra-kāvya,* as pointed out by Professor A. N. Jani,[1] is rightly applicable to the *Naiṣadhacarita,* and it is a great tribute to the poet in the sense that his *Śāstra* has not marred his *Kāvya.*

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1. See his 'A Critical Study Of Śrīharṣa's Naiṣadhīya-caritam,' Baroda, 1957 ; p. 267.

Ideas from social, economic and political fields

A man is a social being and a poet is no exception. He can hardly dissociate himself from the social environments of his time and is greatly influenced by them. Though the appeal of a poet's works is universal and is not for any particular sect of a particular age, it is the picture of the poet's own society that is generally revealed in his works. As regards our poet, almost a complete picture of the society of Śrīharṣa's time, along with the information of the economic and political conditions of that period, is obtained from the *Naisadhacarita*. Professor A. N. Jani has thoroughly noted them.[1] So far as our subject matter is concerned, it is interesting to note that a good number of similes have been drawn from social economic and political fields.

The custom of *Satī dāha* (the burning of a devoted wife on the funeral pile of her husbad) was in vogue in Śrīharṣa's time, and virtuous wives wilfully entered into the fire. It was also believed that such a devoted lady was able to bring about the resurrection of her expired husband by virtue of her merits. Śrīharṣa draws a simile from this custom and the aforesaid belief. The verse which gives a vivid description of the rising sun with its glow, runs as follows :—

dahana prasamid diptir vāstam gate gata-vasare
prasamit samiva prapte patyau [illegible] rīgiril

1 See his 'A Critical Study Of Śrīharṣa's Naiṣadhīyacaritam', Baroda 1957, Chapters XIV and XV

adhara-bhuvanāt soddhṛtyaiṣā haṭhāt taraṇeḥ kṛtā
mara-pati-pura-prāptir dhatte satī-vrata-mūrtitām//
(XIX/44)

"The devoted Light had entered the fire, when the Sun, her husband, went down, having reached the hour of decline of the bygone day. Now she appears as the image of the vow of a devoted woman ; for she hath brought about the ascent of the sun to heaven, forcibly raising him from the world below."[1] The sun sets in the evening, but its afterglow still remains in the sky for a short time and gradually fades away. The poet fancies the setting sun to be a dead man and its glow to be his devoted wife. The fading away of the glow has been fancied as the entrance of the devoted wife into the pyre of her husband. Next morning the sun is again seen in the eastern horizon rising from the lower region while its glow comes out a little earlier. This has been fancied as if the devoted wife, by virtue of her merits, is bringing about the resurrection of the dead husband whom she had followed. The poet thus finds human behaviour in Nature and the idea is highly poetic.

The society at that time, it appears, was very strict. Illegal latitude was not tolerated. Unchastity among women was a punishable offence. An unchaste woman was banished with her briad of hair cut off by a barber. The simile contained in the following verse, which describes the

1. Prof. Handiqui.

morning sunshine, has a reference to this practice :—

dinam iva divākīrtis tīkṣṇaiḥ kṣuraiḥ savituḥ karais timira-kavarī-lūnāṁ kṛtvā niśāṁ niradīdharat/ sphurati paritaḥ keśa-stomais tataḥ patayālubhir dhruvam adhavalaṁ tat-tac-chāyac-chalād avanī-talam//
(XIX/55)

"The day, like a barber, banished the Night, lopping off her braid of darkness, with sharp razors, the rays of the sun. Verily the surface of the earth doth glisten black with masses of hair falling in consequence all around in the guise of diverse shadows."[1] The comparison of the night with an unchaste woman is suggested here, whereas the day is expressly compared with a barber. The rays of the sun are compared with the sharp razors of the barber. Darkness is fancied to be the braid of hair of the night. Dispelling of darkness by the rays of the sun is fancied to be lopping off of the unchaste woman's hair with the barber's razors Disappearance of the night is fancied as the banishment of the unchaste woman The diverse shadows of trees and other objects which appear in the day-time have been fancied as the masses of hair falling all around. The vivid description of the verse has been made more picturesque by the simile drawn from the

1. Prof. Handiqui.

picture of the banishment of a woman indulging in adultery.

Polygamy may be surmised from VIII/60 (*teṣām idānīṁ kila kevalaṁ sā* etc.), but polyandry was an offence. The body of a woman indulging in polyandry was, it appears, cut off into pieces and given to birds for food—at least she was threatened with this severe punishment. In the following verse, dedicated by Nala to Paraśurāma, an Incarnation of Lord Viṣṇu, a simile has been drawn from the aforesaid practice :—

pāṁśulā bahu-patir niyataṁ yā
vedhasāraci ruṣā nava-khaṇḍā/
tāṁ bhuvaṁ kṛtavato dvija-bhuktāṁ
yukta-kāritaratā tava jīyāt//

(XXI/64)

"Glory to thy assiduity in doing what is right ! thou didst give the earth to the birds for food; the ever impure earth with many a husband. She had been cut into nine pieces by the Creator in his wrath."[1] The earth with many kings ruling over its different parts is fancied as a licentious woman attached to many lovers.[2] The different spheres into which the earth is divided[3] are fancied as

1. Prof. Handiqui.
2. The king is called 'the husband of the earth' (*bhū-pati*).
3. As the *Purāṇas* inform, the earth is divided into seven *dvīpas*. (Cf. *sapta-dvīpā vasumatī*.) Somewhere the number is mentioned as eighteen. One of them is *Jambū-dvīpa* which is again divided into nine lands of which one is *Bhārata* (India). It is probable that the word *bhū*, in the verse under discussion, stands for *Jambū-dvīpa* only and not

the different pieces into which the body of the licentious woman is cut off by the angry Creator There is a pun on the word *dvija* One meaning of the word is 'the Brahmin' The reference is to the legend of Parasurama annihilating the *Ksatriyas* and giving the earth to the Brahmins as a gift (*dvija-bhuktā*) The other meaning of the word *dvija* is 'the bird,' and taking the word in this sense the poet fancies that the earth being a lewd woman, the different pieces into which her body had been cut off were given by Parasurāma to the birds for food (*dvija bhuktā*) Though the simile is allusive and to some extent ingenious, it has a lite rary appeal to a really appreciative mind, and we do not find anything artificial in it

The society was perhaps a cosmopolitan one Men of different characters were there Cheats and thieves were also rampant People, therefore, could not always rest assured about the safety of their property So there were institutions of reliable persons most probably merchants, who used to act as deposit-keepers They were known as *Niksepa-vanik* The following verse draws a simile from the deposit keeper —

kābhir na tatrābhinava smarajña-
viśvāsa niksepa vanik kriye 'ham/

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for the entire earth , and thus the division of *Jambu-dvipa* into nine lands (*nava khaṇḍā*) is referred to here Cf *atha ca nava bhumeh jambu-dvipasya khandani/ bharata harivarṣa kimpuru ṣelavrta bhadrasva ketumala ramyaka hiranmayottara kurusañjñani*
(Caṇḍūpaṇḍita)

jihreti yan naiva kuto 'pi tiryak
kaścit tiraścas trapate na tena//
(III/43)

Speaking of the ladies of the harem of Nala the swan gives utterance to these words, "Who among them does not entrust me with the new mandate of Cupid as one does a merchant with one's deposit (*nikṣepa*) ? As a bird is not put to shame before any one, nobody feels diffident before a bird." The ladies of the harem of Nala confide their love-messages to the swan (which acts as their messenger in the love-affairs); its comparison with the *Nikṣepa-vaṇik* has, therefore, been very appropriate.[1]

Mādhukarī[2] or collecting alms by begging from door to door by mendicants was probably a common practice of that period. The following verse, uttered by Nala while describing the prettiness of the different limbs of Damayantī's body, draws a simile from *Mādhukarī* :—

tuṣāra-niḥśeṣitam abja-sargaṁ
vidhātu-kāmasya punar vidhātuḥ/

1. For a similar idea of safe-keeping, see *N.C.*, VII/55 (*divā-rajanyo ravi-soma-bhīteḥ* etc.) which bears resemblance to *Kumārasambhava*, I/43 (*candraṁ gatā padma-guṇān na bhuṅkte* etc.).

2. *Mādhukarī*=(1) 'Collecting alms by begging from door to door, as a bee collects honey by moving from flower to flower.' (2) 'Alms obtained from five different places.' (Prof. V. S. Apte's Skt.—Eng. Dictionary).

*pañcasv-ihāsyānghri-karesv-abhikhyā-
bhiksādhunā mādhukarī sadṛksā||*
(VII/103)

"The Creator's begging of the beauty of these five limbs of hers—the face, the feet and the hands, being desirous of creating again the lotus-beds destroyed by frost, is now like the begging of those mendicants who restrict themselves to five households for their daily alms".[1] As a mendicant obtains alms from five different places, similarly the Creator is begging beauty from the five different limbs of Damayantī's body in order to re-create the destroyed lotus-beds. The simile is simple, but it has a deeper suggestion It is suggested that the beauty of Damayantī's face, feet and hands excelled that of the lotus-beds, otherwise there is no justification of the Creator begging beauty from the limbs of Damayantī in order to re-create the lotus-beds. To create something one naturally takes elements from a superior object Not only so, it further hints at the everlasting excellence of Damayantī who remains a grand storehouse of beauty when even the Creator's repository is exhausted. It has to be remembered that a mendicant, unlike an ordinary beggar, would not approach a low man for alms but only the house-

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1. Prof Handiqui He accepts here the second one of the two meanings of the word *mādhukarī* suggested by Prof Apte This is quite logical, because in that case the word *pañcasu* occurring in the text goes well both with the *Upamāna* and with the *Upameya*

holders who are supposed to have a high status in the society. The comparison of the Creator begging the beauty of Damayantī's limbs to a begging mendicant is, therefore, very appropriate and significant in so far as the other excellences of Damayantī, viz., her sanctity, dignity etc. are also beautifully suggested thereby.

Hunting was in vogue at that time. While describing the morning sky in Canto XIX the poet draws a simile from falconry[1] in the following verse :—

> *nabhasi mahasāṁ dhvānta-dhvāṅkṣa-pramā-*
> *paṇa-patriṇāṁ*
> *iha viharaṇaiḥ śyainampātāṁ raver avadhā-*
> *rayan/*
> *śaśa-viśasana-trāsād āśām agāc caramāṁ śaśī*
> *tad-adhigamanāt tārā-pārāvatair uḍḍīyata//*
> (XIX/12)

"Concluding from the hoverings in yonder sky of those hawks, the rays of the sun, killing the crows of darkness, that the sun is going ahunting ; the moon betook himself to the west for fear of his hare being killed ; while those pigeons, the stars, flew away on receiving the news."[2] The moon and the stars do not shine in the day-time, and the poet

1. If the word *patrin* occurring in the verse means 'a falcon', then the picture is one of falconry ; but if the word be taken in the sense of 'an arrow', then the verse refers to hunting (in general) with arrows. The word *śyainampātā* means either 'hawking' or 'hunting'.

2. Prof. Handiqui.

gives here rather a humorous interpretation[1] of this natural phenomenon The sun is described as a falconer and the solar rays as his falcons killing crows (in the form of darkness) in the sky Falcons kill hares also and hence they are known as *Śaśāda* or hare eaters ' The moon has a hare (in the form of its stain) on its lap for which it (the moon) is known as *Śaśānka* It is fancied that the moon, when it understands that the sun is going ahunting, flies away to the west, i e , in the opposite direction, lest the falcons of the sun kill the hare lying on its lap The nocturnal stars are described as pigeons When they come to know that the sun-hunter is chasing the crows and the moon has fled out of fear, they also fly away apprehending an imminent danger The simple meaning is that when the sun rises in the east and dispels darkness, the moon sets in the west and the stars fade away But the picture is pre sented with such a poetic fancy that the reader cannot but pause to relish.

The society was prosperous and civilised The people paid much value to arts and crafts The poem gives ample evidence of this culture Large edifices with spherical vaults of gold on the top were built in the city While describing the uncommon beauty of Damayantī, the kings assembled in her bridal chamber (*Svayamvara*) describe her two breasts as the spherical vaults on the top of the two palaces built by her youth for Kama and Rati,

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1 For more examples of humour, see under *Humorous ideas.*

the god and goddess of love, who were dwelling in her heart. The verse runs thus :—

vyadhatta saudhe rati-kāmayos tad-
bhaktaṁ vayo 'syā hṛdi vāsa-bhājoḥ|
tad-agra-jāgrat-pṛthu-śātakumbha-
kumbhau na sambhāvayati stanau kaḥ||
(X/122)

"Two palaces did the age that is devoted to Cupid and Rati build for them, residing in her heart. Who does not guess her breasts to be two rounded cupolas of gold flashing at their top ?"[1] Youth is the proper age for the advent of Cupid, and the verse is a metaphorical description of the youthfulness of Damayantī. Youth is described as a devotee of Cupid and Rati, and out of its devotion it has built two palaces for them in the heart of Damayantī. But as the palaces are inside her heart, they are not visible from outside. The only visible portions thereof are the two cupolas which are the breasts of Damayantī. The idea is that, Damayantī is a youthful girl and as such her breasts are fully developed. At the same time it is suggested that her heart is full of passionate love. It gives a vivid picture of a marriageable girl and, therefore, justifies the self-choosing ceremony (*Svayaṁvara*) arranged for her. In other words, the description is very appropriate to the context.

1. Prof. Handiqui.

Horticulture was known at that time. Trees were bred with much care with the provision of water-basins and pouring of water. This is clear from the metaphorical description of the following verse where the gods are presented as the garden of *Kalpa* (All-giving) trees :—

pradakṣiṇa-prakramaṇālavāla-
vilepa-dhūpācaraṇāmbu-sekaiḥ|
iṣṭañ ca mṛṣṭañ ca phalaṁ suvānā
devā hi kalpa-druma-kānanaṁ naḥ||
(XIV/2)

"The gods are a grove of all-giving Kalpa trees to us, bearing choice sweet fruits as a result of the provision of water-basins, namely, the ceremonial circumambulations to the right ; and pourings of water, to wit, the offering of unguents and incense."[1] As trees bear fruits when bred with the provision of water-basins and pouring of water, so do the gods when they are propitiated by ceremonial circumambulation to the right (*pradakṣiṇa-prakramaṇa*) and offering of unguents and incense (*vilepa-dhūpācaraṇa*). In order to suggest that the gods give their devotees whatever is desired by them, they are compared with the *Kalpa-druma*

1. Prof. Handiqui.

Some commentators take *vilepa-dhūpācaraṇā (varaṇā)-mbu-seka* as a subordinate *Dvandva* compound of *vilepa-dhūpācaraṇa (varaṇa)* and *ambu-seka*. Accordingly, they find here a reference to the provision of incense and unguents for destroying the worms which damage trees and plants.

For the idea of the provision of water-basins, see also *N.C.*, II/105 (*kareṇa mīnaṁ nija-ketanaṁ dadhad drumālavālāmbu-niveśa-śaṅkayā|*).

or 'Wish-yielding trees'[1] and not with ordinary trees. As the *Kalpa-druma* is supposed to grant all desires, the comparison is very appropriate.

The people used to take various kinds of food. There is a vivid picture of sumptuous feast in Canto XVI. Various other scattered references to different sorts of edibles and drinks are also found, and a few very homely similes have been drawn from them. One of the edible items was *Apūpa* or *Pūpa* (cake) which was also offered to the gods by the devotees. This has been used in a simile in VII/61 (*viyoga-vāṣpāñcita-netra-padma-* etc.). Here Brahmā has been said to have created the ears of Damayantī as two ceremonial cakes to be offered to Cupid and Rati with the usual water and flowers, in the form of her tears and eyes, accompanying the offering. It signifies the passion-exciting beauty of Damayantī's pair of ears. Professor Handiqui rightly comments : "Here the gift is made by the Creator to Cupid to serve as one more weapon in his armoury."[2] Rice-cake (*Parpaṭa*) prepared with sesame (*tila*) was another eatable item and this was also used in a religious offering. This has served a simile in XXII/149 (*upanatam uḍu-puṣpa-jātam āste* etc.) where Nala asks Damayantī to worship Cupid

1. For the idea of the 'Wish-yielding tree', see *N.C.*, I/15 (*ayaṁ daridro bhaviteti vaidhasīm* etc.) ; IX/74 (*divo dhavas tvāṁ yadi kalpa-śākhinam* etc.).

2. 'Naiṣadhacarita Of Śrīharṣa,' Second Edition, Poona, 1956 ; p. 97, footnote.

by offering the moon taking it as a rice-cake stuffed with sesame, while the stars will be the usual flowers of offering The idea lying behind the expression is that the moon is one of the *Uddipana vibhāvas* or passion-exciting objects helping the development of erotic sentiment (*Śrngāra rasa*) out of *Rati* or love As Cupid is the presiding deity of love, the moon has been metaphorically described as an offering to him, and its comparison with a rice cake stuffed with sesame is appropriate owing to the distinct similarity of the two[1] Drinking was a luxury in feast In XXII/146 (*sapīteh samprīter ajani* etc) the moon has been described as a jar of sun stone (*dinamani mani grāva manikah*) used on a festive occasion of the stars when, it may be fancied, the stars assemble round the jar and place on it a bowl of sapphire, namely, its stain, to draw (wine[2] in the form of its) nectar By depicting the moon as a jar of drink the poet suggests its intoxicating nature (for which it is supposed to be an *Uddipana vibhava* in the development of *Śrngāra*)

A number of beliefs and supersitions of the people of the contemporary period have been mentioned or hinted at in the poem A few similes also have been drawn from them Some of them may be

1 The full moon with its stain appears as a round rice-cake stuffed with sesame

2 The idea of wine is suggested by the words *sapiteh* (for festive drinking) and *casaka* (a wine glass) A drinking bout or *madhu goṣṭhi* is actually mentioned in XX/80 (*tvayanyah kridayan mdhye madhu goṣṭhi rusekṣitah f*)

exemplified here. The sight of a water-jar (*uda-kumbha*) at the time of one's departure was believed to be a good presage. In XIX/25 (*raha sahacarīm etāṁ rājan* etc.) the rising sun has been likened to a golden water-jar which beauty (*Śrī*), before going from the *Kumuda* (white water-lily) to the *Nalina* (lotus flower), desires to see. There is a poetic convention that in the morning the water-lilies close up their petals and the lotus flowers open.[1] The poet fancies that beauty passes from the water-lily to the lotus, while the rising sun acts as the auspicious pitcher (*Maṅgala-kumbha*) at the time of its departure. The word *maṅgala-kumbha* actually occurs in XV/74 (*ajānatī kāpi vilokanotsukā* etc.) where such an auspicious pitcher has been superimposed on the breast of a woman of the city, the covering cloth of which was half blown away by air, as she was very much eager to have a look at Nala who was going for his marriage ceremony. The superimposition is based simply on the similarity of the two objects in shape. Some other objects like mirrors, honey, flowers (specially lotus), sprouts, etc. were also considered to be auspicious. In XV/76 (*lasan-nakhādarśa-mukhāmbuja-smita*-etc.) it has been metaphorically described that the women of the city, assembled to have a look at Nala while he was going for marriage, served auspicious presages for the king, as they

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1. Cf. *ahnyambhojaṁ niśāyāṁ vikasati kumudam* (*Sāhityadarpaṇa*, VII/19).

had mirrors in the form of their flashing nails, lotuses in the form of their faces, flowers in the form of their smiles, honey in the guise of their voice and sprouts in the appearance of their hands. The metaphors are significant too. The comparison of the nails of the ladies with mirrors suggests their natural lustre ;[1] that of the faces with lotuses suggests their beauty ; that of their smiles with flowers suggests their deliciousness ; that of their voice with honey suggests its sweetness ; and that of their hands with sprouts or young leaves (*pallava*) suggests their tenderness.

These are some of the many popular beliefs of that period which have served our poet with simple and homely similes.

As regards the general economic condition of that period, we do not, however, get any details except what may be surmised from the gorgeous descriptions of streets, palaces, etc. *Varāṭa* (also known as *Kaparda*) or *cowrie* was the means of currency. Men used to purchase gold by *cowries* after testing it in a touchstone. In a graphic description of the evening twilight in the last canto the poet draws a simile from this practice :—

astācale 'smin nikaṣopalābhe
sandhyā-kaṣollekha-parīkṣito yaḥ/
vikrīya taṁ heli-hiraṇya-piṇḍaṁ
tārā-varāṭān iyaṁ ādita dyauḥ//

(XXII/13)

1. Cf. *nakha-kiraṇa*—a very favourite expression of Bāṇabhaṭṭa.

"Selling that lump of gold, the sun, that was tested on the touchstonelike Mount of Sunset, the evening glow being the trail left by the abrasion, the sky *hath taken in return cowries, the stars !*"[1] The sky has been depicted as a person selling a lump of gold, the sun (to the other hemisphere). The sun setting in the west appears as a lump of gold. The Western Mountain (*Astācala*) has been likened to a touchstone to test the purity of the gold, the sun. The evening glow has been likened to a mark of friction left by abrasion of the lump of gold on the touchstone. The stars have been described as the *cowries* received by the sky for selling the lump of gold. The idea is this, the sun has set, the stars have appeared in the sky, but the scarlet line of the evening has not yet faded away. But the simile used by the poet has given the description a highly graphic touch.

Gold coin was also current and this was sometimes forged by imposters to cheat others. This practice has been referred to in a simile in connection with a nocturnal picture in the last canto :—

ādatta dīpraṁ maṇim ambarasya
datvā yad asmai khalu sāya-dhūrtaḥ/
rajyat-tuṣāra-dyuti-kūṭa-hema
tat pāṇḍu jātaṁ rajataṁ kṣaṇenal/
(XXII/52)

"Dusk the Imposter gave a counterfeit gold coin, the reddening moon, to the sky ; and took posses-

1. Prof. Handiqui.

sion of the sun, heaven's radiant gem. Forthwith the coin turned out to be a pale piece of silver."[1] The moon, when rises in the east, appears red. But within a short time its redness fades away and it appears white. The poet fancies the rising moon as a gold coin and the white moon as a silver one. He depicts the dusk as an imposter (*sāya-dhūrtaḥ*) and the setting sun as a radiant gem which the sky possesses (*ambarasya dīpraṁ maṇim*). It is poetically fancied that the dusk purchases the radiant gem of the sky by a counterfeit gold coin made by gilding a silver one. But its artificial golden hue does not last long and fades away very soon. The sky is thus deceived by the dusk. The natural phenomenon, which is so metaphorically and graphically depicted is this : The lustrous sun, which was shining a little before, has set. The moon has risen. It was red a few moments back, but now its red hue has disappeared and it appears as white as silver.

So far as the political condition of the period is concerned, some glimpses are available from the poem, but no details. Similes from the political field are also not wanting. The emperor used to receive tributes from the vanquished kings and the poet has skilfully utilised this idea in a simile while describing the beauty of Damayantī's arms. The verse runs thus :—

asyā bhujābhyāṁ vijitād visāt kiṁ
pṛthak karo 'gṛhyata tat-prasūnam|

1. Prof. Handiqui.

iheksyate tan na gṛhāḥ śriyaḥ kair
na gīyate vā kara eva lokaiḥ//

(X/123)

Have her arms severally taken from the defeated lotus-stalk its flower as a tribute ? Who is there that does not find here (i.e., in these arms) this flower, which is beauty's abode, and does not praise it (i.e., this flower in the form of her hand) as her hand ?[1] The poet wants to say that Damayantī's arms are more beautiful than the lotus-stalk, and fancies that in a contest of beauty her arms have defeated the lotus-stalk and as a tribute (*kara*) they have taken the flower from the stalk which now shines as her hand (*kara*). In other words, Damayantī's hands are as beautiful as the lotus, the abode of beauty or goddess *Lakṣmī*. In the last foot the poet simply justifies the simile by skilful use of the equivocal term *kara*. The import is this : As people really appreciate the pair of Damayantī's *karas* (hands) which are as beautiful as the lotus, it is quite probable that she has received them from the defeated lotus-stalk as a *kara* (tribute).

Employment of spies, including female ones, it seems, was adopted as a means in the machi-

1. Professor Handiqui takes the word *iha* occurring in the verse to mean 'on the earth' and translates the second half in a different way. There is a pun on the word *kara* which means (1) 'tribute' and (2) 'hand.' 'Tribute' is superimposed on the 'hand' owing to the sameness of the word expressing them.

nery of administration. The following verse comprises a simile drawn from espionage :—

dine mama dveṣiṇi kīdṛg eṣāṁ
pracāra ityākalanāya cārīḥ/
chāyā vidhāya prativastu-lagnāḥ
prāveśayat praṣṭum ivāndhakāraḥ//
(XXII/39)

"The darkness had employed shadows, attached to diverse objects, as its spies, in order to find out the movements of things during the day, its enemy. [Lit., How do these fare during the day, my enemy ?] It hath now recalled them [lit., caused them to enter (the house)] as if to question them (on the work they have done).[1] The verse is uttered by Nala in connection with the description of nocturnal darkness. In the day-time darkness disappears owing to its everlasting enmity with the former.[2] As a king, though he himself keeps away from his opponent, sends spies to his state in order to keep an eye upon him and his subjects, so also the darkness, the poet fancies, sends spies in the day-time, and it is the shadows, attached to diverse objects, which are fancied

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1. Prof. Handiqui. "The evening shadows", mentioned by him in the footnote, does not give a satisfactory meaning.

2 Cf *divākarād rakṣati yo guhāsu līnaṁ divā-bhītam ivāndhakāram/* (*Kumārasambhava*, I/12/A-B.)

to be the spies.[1] But where do they go at night ? The poet further fancies that at night they are recalled by darkness in its residence to question on how far they have discharged their duties of espionage during the day-time. In the machinery of administration also the same thing happens. The spies employed by a king or ruler to collect secret information from his opponent's state meet the king or ruler at a certain time to communicate to him what they have been able to know.[2] The diea, therefore, though a pure poetic fancy, is very appropriate.

We have had thus a glimpse of the social, economic and political conditions of Śrīharṣa's time through a brief study of the similes drawn from the respective fields.[3] The relevant verses quoted or referred to above are of much value both from the historical and from the literary point of view. This may be discussed at length as an independent subject of study which will be very interesting for a student of Indian history. But let us leave the discussion at this stage and pass on to other features of Śrīharṣa's similes.

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1. As the word *chāyā*, meaning 'a shadow', is feminine, the shadows are described here as female spies (*cārī*).

2. See Viśākhadatta's *Mudrārākṣasa*, Acts I and II; Bhāravi's *Kirātārjunīya*, Canto I.

3. A fuller list is available in Professor Jani's thesis.

Erotic ideas

Śṛṅgāra or erotic sentiment is the principal *Rasa* (*Aṅgi-rasa*) in this poem, and in its delineation Śrīharṣa has proved his master hand. The poet himself has described his work as "charming with the delineation of erotic sentiment"[1] (in the colophon of the first canto) and as "the moon of the nectar of erotic sentiment"[2] (in the colophon of the eleventh canto). It is noteworthy that apart from the general delineation of erotic sentiment, the poet has drawn a number of similes from erotic ideas. Thus, while requesting Nala to act as their messenger to Damayantī, Varuṇa describes *Kīrti* or Fame as his (Nala's) beloved wife and the stream of water, which Nala pours on his supplicants' hands at the time of presenting gifts to them,[3] as her pearlstring. The verse runs thus :—

ūcivān ucitaṁ akṣaraṁ etaṁ
pāśa-pāṇir api pāṇim udasya/
kīrtir eva bhavatāṁ priya-dārā
dāna-nīra-jhara-mauktika-hārā//
(V/128)

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1. *śṛṅgāra-bhaṅgyā mahā-kāvye cāruṇi naiṣadhīyacarite*

2. *śṛṅgārāmṛta-śītagau*.......... *mahā-kāvye cāruṇi naiṣadhīyacarite*

3 Before presenting a gift it was customary to pour water on the supplicant's hand which signified the bestower's resolve to give. Cf. Gautama's *Dharmasūtras* : *svasti-vācya bhikṣā-dānam ap-pūrvam* (I/5/16) and *dadātiṣu caivaṁ dharmyeṣu* (I/5/17).

"Varuṇa, too, raising his hand, spoke some appropriate words to him, 'Fame alone, whose pearl-string is the stream of water offered in connection with gifts, is thy beloved wife'."[1] Thus depicting Fame as the wife of Nala, Varuṇa dissuades him from cherishing the desire of getting Damayantī as his wife and persuades him to plead for the gods to Damayantī. Varuṇa further clarifies his utterance :—

preyasī jita-sudhāṁśu-mukha-śrīr
yā na muñcati diganta-gatāpi/
bhaṅgi-saṅgama-kuraṅga-dṛg-arthe
kaḥ kadarthayati tām api kīrtim//
(V/131)

"Fame, that dear one, the beauty of whose visage surpasses the moon, and who does not forsake her lover, even when she goes to the farthest ends of the directions,—who will maltreat even Fame for the sake of a gazelle-eyed damsel, union with whom is of transient duration ?"[2] The description of *Kīrti* as one's devoted wife is very striking. She is said to have surpassed even the moon in white complexion.[3] Unlike a low woman she never forsakes her husband, that is to say, fame attaches to one's name wherever one goes. (Nay, she does

1. Prof. Handiqui.

2. Prof. Handiqui.

3. *Kīrti* is poetically supposed to be white. Cf. *dhavalatā varṇyate hāsa-kīrtyoḥ* (*Sāhityadarpaṇa*, VII/19).

so even after the person, her husband, is dead [1]) Thus describing *Kīrti* as a beautiful as well as chaste woman Varuna tries to make Nala attach to her and asks him not to forsake her for the sake of a worldly damsel who, though beautiful, cannot assure one of a lifelong union What Varuna wants to say is this, if Nala spares Damayantī for the sake of the gods, he will attain immortal fame which is far more covetable than a mortal spouse [2] The poet has painted a graphic picture to express this simple idea

Again, in the assembly of the self choosing ceremony (*Svayamvara*) of Damayanti, when Sarasvati had tried to take her from the middle of the way to the gods, she turned her face away , and the poet describes this in the following verse by drawing a simile from a new married bride —

mukhabjam āvartana lola nālam
krtvāli hum hum rava laksya-lakṣyam/
bhīmodbhavā tām nunude 'nka pālim
devya navodheva drdhām vivodhuh//
(XIV/36)

"But Damayanti repressed the close embrace of the goddess, even as a newly married bride does

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1 Cf *kirti śeṣa* (surviving or remaining only in fame)—a very common expression in Sanskrit literature

2 Cf *api sva dehat kimutendriyarthad yaso-dhananam hi yaśo gariyaḥ//* (*Raghuvamśa*, XIV/35/C-D)

that of her spouse, briskly moving her lotus-stalk neck as she turned her lotus face away (lit., making her lotus face such that its stalk grew agile in turning aside), (a face) distinguished by the humming noise (lit., marked by a symbol, the humming noise) of those bees who were her maiden friends."[1] The comparison with a newly married wife repressing the embrace of her spouse hints at Damayantī's graceful amorous gestures by which she must have attracted the assembly. Further, a newly married wife represses her husband's embrace not out of aversion to him, but out of her natural bashfulness.[2] The simile, therefore, suggests Damayantī's bashfulness also which is considered to be an excellence of a girl.

While describing vividly the dark night in the last canto, Nala draws an apt simile from *Abhisārikās*[3] going to meet their lover in secret :—

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1. Prof. Handiqui.

The noise (*huṁ-huṁ-rava*) made by Damayantī's friends indicated their disapproval of her dislike for the gods.

2. Cf. '*talpa-gatāpi ca sutanuḥ śvāsāsaṅgaṁ na yā sahe/ samprati sā hṛdaya-gataṁ priya-pāṇiṁ mandam ākṣipati//*' ...*yā nava-vadhūḥ palyaṅka-śayitā śvāsasyāsaṅga-mātreṇāpi saṅkucad-aṅga-latikābhūt, sā, samprati prasthāna-pūrva-rajanyāṁ pravatsyat-patikā priyeṇa saśaṅkena samarpitaṁ hṛdi pāṇiṁ nava-vadhū-jāti-svābhāvyād ākṣipati, paran tu mandam/* (Jagannātha, *Rasagaṅgādhara*, I ; Chowkhamba, Banaras, 1955 ; pp. 41-42.)

3. *Abhisārikā*='A woman who either goes to meet her lover or keeps an appointment made by him.' (Prof. V. S. Aptè's Skt.—Eng. Dictionary.) See *Sāhityadarpaṇa*, III/89-93 (*abhisārayate kāntam.................kvacid āśrayaḥ//*)

dhvāntainanābhyā śitināmbarena
diśaḥ śaraih sūna-śarasya tāraih/
mandāksa laksyā nisi mām anindau
sersyā bhavāyāntyabhisārikābhāh//
(XXII/33)

"Damayantī, thou mightest be jealous At this moonless hour of the night the bashful regions of the sky, looking like maidens setting out to meet their lovers, are coming towards me The darkness is their musk paint, the blue sky their apparel, and the stars the flowery arrows of Cupid hovering above them"[1] The quarters or the regions of the sky (*diśaḥ*) are described as *Abhisārikas* and Nala as their lover to whom they are coming to meet It is traditionally supposed and described in Sanskrit literature that in the moonless hour of night the *Abhisārikās* go to meet their lovers veiling themselves in blue garments and in the moonlit night they use white garments for the same purpose They go to meet their lovers being nicely dressed In the present context darkness is fancied to be the musk-paint of the quarters, the *Abhisārikās*, and the blue sky as their blue apparel[2] As the *Abhisārikās* are naturally affected by passion, the

1 Prof Handiqui

2 Both the meanings, viz., 'blue sky' and 'blue apparel' are presented by means of pun on the word *ambarena*, *śitina* being an adjective to it

flowery arrows of Cupid are allegorically said to hover above them, and in the present context the stars are fancied to be those flowery arrows. The verse thus gives a clear picture of *Abhisāra*. In the last foot of the verse the speaker cuts a joke. If the *Abhisārikās* approach a married man, his wife can by no means tolerate it. Nala wilfully depicts the quarters as *Abhisārikās* coming to him when his wife Damayantī is present there. Hence he says in joke : *serṣyā bhava*—O Damayantī, you get jealous, as the *Abhisārikās* are coming to your husband.[1]

These are some of the erotic ideas used by Śrīharṣa. Not that these ideas are absolutely novel, but the manner in which the poet presents them or uses them in the form of similes makes the verses so appealing.

Humorous ideas

Special attention should be paid to the similes having a touch of humour in them which we miss elsewhere. Śrīharṣa was well skilled in creating humour and in this respect no other poet in Sanskrit literature than Śūdraka deserves comparison with him. The *Mṛcchakaṭika* of Śūdraka, which is a drama of erotic sentiment, is a wonderful specimen of *Hāsya-rasa* or the sentiment of humour as well. The humour created

1. For another simile drawn from *Abhisārikās* using blue apparel in darkness and white silk cloth in moonlight, see *N.C.*, XXII/42 (*dhvānte drumāntān abhisārikās tvam* etc.)

by Śūdraka is mainly of two types: (1) humour out of comic situation[1] and (2) humour out of nonsensical utterances.[2] To the second category belong a good number of similes used by *Śakāra* where the *Upamāna* is utterly baseless. Thus, describing Vasantasenā coming under his control, he draws a simile from Kuntī subdued by Rāvana—an idea formed of the foolish amalgamation of the episodes of the *Rāmāyaṇa* and the *Mahābhārata*.[3] Equally humorous is the simile when he compares the murder of Vasantasenā by himself with that of Sītā by Cānakya or of Draupadī by Jaṭāyus.[4] But the humour created by our poet is not of this sort. He does not create humour out of comic situations or nonsensical utterances, but

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1 Vide the gambling scene in Act II; the conversation between *Viduṣaka* (Maitreya) and *Ceṭa* (Kumbhilaka) in Act V.

2 Contained mainly in the utterances of *Śakāra* (Samsthānaka). Also cf. *āh dāsīe dhīe kim bhandāsi corami kappia sandhī nikkanto|* (*Vidūsaka* in Act III; Prof. V. G. Paranjpe's edition, Poona, 1937; p. 63.)

3. *ciṭṭha vasantaśeṇe ciṭṭha|*
mama maanam anangam bammaham vaḍḍhaantī
nisi a saanake me ṇiddaam pakkhivantī|
paśalasi bhaa-bhidā pakkhalantī khalantī
mama vasam anujadā lāvanassseva kuntī||
(I/21)

4 *cāṇakkena jadha śidā mālidā bhālade juge|*
evam de moḍaiśśami jadāū via dovadim||
(VIII/35)

Bhārata-yuga ('*bhalade juge*') mentioned in the verse is also nonsensical. There was no such age.

his very poetical fancies are humorous. Perhaps the means adopted by Śūdraka in his drama would not have been fitting in the poem of Śrīharṣa. So in Śrīharṣa's poem we should not expect the dramatic humour of Śūdraka. In Canto VI where invisible Nala meets the damsels in the inner apartment of the royal palace of Kuṇḍina one finds slight touches of humour in the situations described by the poet ; but the situations there, it must be admitted, are not so humorous or comic as those in the *Mṛcchakaṭika*. Śrīharṣa creates humour mainly by skilful word-plays[1] and offering preternatural interpretations to facts and accepted truths or traditional beliefs.[2] The so called humorous similes,

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1. e.g., IX/23 (*jalādhipas tvām adiśan mayi dhruvam* etc), V/61—64 (*vīkṣya tasya varuṇas taruṇatvam..........manyate sma khalu kauśikam eva//*), and so on, where the humour is based on pun on the words *jalādhipa*, *pareta-rāja*, *marutvat*, *ūrdhva-mukha*, *jaḍa*, *kāla*, *anala*, *kauśika*, etc. The pun on the words *śrī* and *pada* in VII/100 (*ruṣāruṇā sarva-guṇair jayantyāḥ* etc.) makes its idea very humorous by way of describing the beauty of Damayantī's feet. The pun on the word *ulūka* in XXII/36 (*dhvāntasya vāmoru l vicāraṇāyām* etc.) speaks very humorously of the soundness of the *Vaiśeṣika* doctrine of darkness. In the last canto of the poem we get a good number of humorous ideas including humorous similes.

2. As for example, the interpretation of an aphorism of Pāṇini, viz., *apavarge tṛtīyā* (*Aṣṭādhyāyī*, II/3/6) offered by the spokesman of heretics in XVII/68 (*ubhayī prakṛtiḥ kāme* etc.) is extremely humorous. In XXII/57 (*vidhis tuṣārartudinānī kartam* etc.) the poet gives a highly humorous

most of which have taken the form of *Utpreksā*, are most striking among them Professor A N Jani has rightly remarked about the use of *Utpreksā* in the *Naisadhacarita* "In fact, this figure preponderates in the poem Most of his Utpreksas are original He derides the normal upamānas and introduces new and naive ideas The title 'Utpreksakavi' can be conferred upon Srīharsa without any hesitation"[1] We are, however, concerned only with those *Utpreksās* which are clearly based on comparison and, therefore, according to our terminology, come under the category of simile[2]

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explanation as to why the days in the winter season are short and the moonlit nights are cold The interpretation offered in IX/157 (*śvas tasyah priyam aptum uddhura dhiyah* etc) as to why night is called *Triyama* is also very humorous There are many such examples which give evidence of Śriharṣa's sense of humour

1 'A Critical Study Of Śriharsa s Naisadhiyacaritam' Baroda 1957, pp 244 245 The term *utprekṣa kavi* is mentioned by the poet himself in XXII/146 (*sapiteh sampriter ajani* etc)

Cf 'The *Atiśayokti* in the *Nai C* has its ally *Utprekṣa* which often appears as implied (*gamya*), and Śriharsa being a pastmaster in extravagance of fancy utilises them in a manner and in proportions hardly attempted by any other great writer" (Prof Sivaprasada Bhattacharya in his *The Naiṣadhacarita In Its Bearing On The Alankara code* Prof P K Gode Commemoration Volume Poona 1960, Part III, p 25)

2 Daṇḍin defines *Utprekṣa* as a figure where the natural attribute of an animate or inanimate object is fancied otherwise —

Even an ordinary idea, which is very common in classical literature, is expressed by our poet in such a way with a touch of homour that it becomes quite novel. Thus, when the poet wants to compare the face of Damayantī with the moon—an idea so common in classical Sanskrit literature—he does it in his own characteristic mode of expression, and the reader can hardly miss the humour. The poet gives a humorous explanation of the stain of the moon by saying that a vital portion of the moon has been taken away by the Creator to make the face of Damayantī ; consequently a cavity is created there through which the blue sky is seen ; from the distant earth it appears to be the stain of the moon. He says :—

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anyathaiva sthitā vṛttiś cetanasyetarasya vā/
anyathotprekṣyate yatra tām utprekṣāṁ vidur budhāḥ//
(*Kāvyādarśa*, II/221.)

It is not necessarily based on comparison. Cf. *upameye upamāna-sambhāvanam evotprekṣeti navyair uktam, tat prācīnānām anabhimatam ityagre sphuṭībhaviṣyati/* (Commentary of Premacandra Tarkavāgīśa on the above verse.) The following examples offered by Daṇḍin are not based on comparison :—

madhyandinārka-santaptah sarasīṁ gāhate gajah/
manye mārtaṇḍa-gṛhyāṇi padmānyuddhartum udyataḥ//
snātuṁ pātuṁ visānyattuṁ kariṇo jala-gāhanam/
tad vaira-niṣkrayāyeti kavinotprekṣya varṇyate//
karṇasya bhūṣaṇam idaṁ mamāyati-virodhinaḥ/
iti karṇotpalaṁ prāyas tava dṛṣṭyā vilaṅghyate//
apāṅga-bhāga-pātinyā dṛṣṭer aṁśubhir utpalam/
spṛśyate vā navetyevaṁ kavinotprekṣya varṇyate//
(*Kāvyādarśa*, II/222-225.)

hṛta-sāram ivendu-maṇḍalaṁ
damayantī-vadanāya vedhasā/
'kṛta-madhya-vilaṁ vilokyate
dhṛta-gambhīra-khanī-kha-nīlimā//
(II/25)

"The disc of the moon, the essence of which seems to have been taken away by the Creator for making Damayantī's face, is (for that reason) seen to have a hollow made in the middle, and hold the blue of the sky in the deep cavity."[1]

More humorous is the expression when the poet compares the mass of hair of Nala with that of the *Camarī* deer and asserts that the former excels the latter in beauty. It is the nature of a *Camarī* to wag her tail, but the poet fancies that the wagging of her tail is meant for saying again and again to Nala that the desire of her mass of hair to be similar to his hair is a childish prank which should not be taken as an offence,—as does a mother when her child[2] wants to challenge a superior person. Thus runs the verse :—

sva-bāla-bhārasya tad-uttamāṅgajaiḥ
samaṁ camaryeva tulābhilāṣiṇaḥ/
anāgase śaṁsati bāla-cāpalaṁ
punaḥ punaḥ puccha-vilolanac-chalāt//
(I/25)

1. Prof. Handiqui.

2. The word *bāla* (hair) occurring in the first foot of the verse punningly means 'a child' also.

"The Camarī deer, under the pretext of wagging her tail, seems to say again and again that the desire of her mass of hair to be similar to his hair is a childish prank which does not constitute an offence."[1]

In a similar context Kālidāsa, while pointing out the excellence of Pārvatī's hair in comparison with that of the *Camarī*, says that if animals had a sense of shame the *Camarīs* would have shaken off their fondness for hair whose excellence is superseded by that of Pārvatī's mass of hair. The verse is as follows :—

lajjā tirścāṁ yadi cetasi syād
asaṁśayaṁ parvata-rāja-putryāḥ/
taṁ keśa-pāśaṁ prasamīkṣya kuryur
bāla-priyatvaṁ śithilaṁ camaryaḥ//[2]

But so far as the humour is concerned, the verse of Śrīharṣa is certainly an improvement upon the verse of Kālidāsa, inasmuch as in Kālidāsa we miss the humour.

As the verse speaks of the beauty of Nala's hair, the *Upameya*, as superseding that of the *Camarī*, the *Upamāna*, it is an example of the figure known

1. Prof. Handiqui.

2. *Kumārasambhava*, I/48.

as *Vyatireka*,[1] which is here suggested and not expressed, that is to say, it is a case of *Vyatireka-dhvani* Śrīharṣa, it is curious to note, is very fond of using this figure, viz, *Vyatireka* and mostly with a touch of humour While describing the excellence of his hero and heroine he is very often inclined to assert that they superseded the prominent standards of comparison like the moon, lotus, etc, and very often the descriptions are highly humorous There are plenty of examples of which a few may be noted here The full moon shines in the sky of the full moon night, and on the head of Lord Siva shines the half moon The poet gives a good touch of humour to this idea in III/32 (*dhik tam vidheh pāṇim ajāta lajjam* etc) by way of pointing out the beauty of Nala's face which surpasses that of the moon The swan, which utters the verse, rebukes the hand of the Creator as shameless for making the full moon in the presence of the excellent face of Nala But it appreciates His other hand as discreet which makes the half moon of Śiva s head The swan says that the second moon also was going to be made full, but having remembered the excellence of Nala s face the hand of the Creator understood that even a full moon would not match

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1 *Vyatireka* has been defined by Mammaṭa as—
upamanad yad anyasya vyatirekah sa eva sah|
(*Kavyaprakaśa*, X/159) *anyasya upameyasya vyatireka-adhikyam|* (*Vṛtti* thereon)

with the face of Nala ; hence it did not proceed further and left it on the head of Śiva, perhaps thinking that Śiva's matted hair would be able to conceal it.[1] The idea of the next verse (*nilīyate hrī-vidhuraḥ sva-jaitram* etc.) is also humorous. It is believed that the moon merges in the sun on the new moon day (*Amāvāsyā*) and in the ocean when it sets. It is also a natural phenomenon that clouds floating in the sky sometimes veil the moon. Of these phenomena the poet offers a humorous explanation. It is said that hearing of Nala's face surpassing it in beauty, the moon feels ashamed and conceals itself sometimes in the sun, sometimes in the ocean and sometimes behind the clouds. In VII/58 (*asyā mukhenaiva vijitya nitya-* etc.) the halo of the moon is humorously fancied as the rope with which the face of Damayantī has tied up the moon having defeated it in a contest of beauty. The redness of her face caused by saffron is fancied to be due to wrath against the moon, its constant rival (*nitya-spardhin*). In X/121 (*etad-dṛśor amburuhair viśeṣam* etc.) we find a novel comparison between lotuses and the eyes of Damayantī where the supersession of the former by the latter is skilfully suggested in a very humorous style. Black bees, *it is well-known, hover* about lotuses. The poet fancies the two eye-balls of

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1. Cf. *bhava-mūrdhni mahādeva-mastake, tasya jaṭilatvena jaṭābhis tad-ardha-candrāvaraṇa-sambhavāt ityabhiprāyaḥ* (Siddhāntavāgīśa.)

Damayantī as two black bees male and female, placed there by the Creator thinking, as it were, "Let one ask this pair of black bees the difference of these eyes from lotus flowers" Evidently the suggestion is that Damayanti's eyes have far surpassed the lotus, otherwise the black bees would not come to them leaving the natural lotus blossom More humorous is the idea contained in XXII/81 (*pṛṣṭhe 'pi kim tiṣṭhati nātha nātha* etc) where Damayanti tells Nala, "If you want to know whether there is a deer on the back of the moon also as there is one on its lap, ask your own face, because it saw the moon's back in a duel (of beauty)" What Damayanti means to say is simply this The face of Nala is far more beautiful than even the moon She surmises that in a contest of beauty Nala's face defeated the moon when the latter turned its back and ran away as a mark of defeat At that time, therefore, Nala's face must have seen the back of the moon, and, therefore knows well what is there on the other surface of the moon The reader can hardly miss the humour behind the idea All these ideas are very unconventional whereas the refined touch of humour has made them more appealing

Let us pick up a few more examples The following verse humorously describes the feet of Damayantī and her nails (toe nails) by comparing the former with the lotus and the latter with the moon (half moon) Nala says —

priyā-nakhī-bhūtavato mudedaṁ
vyadhād vidhiḥ sādhu-daśatvam indoḥ/
etat-padac-chadma-sarāga-padma-
saubhāgya-bhāgyaṁ katham anyathā syāt//
(VII/105)

"It is well that the Creator joyfully made ten moons which have become the nails of my beloved's feet ; otherwise how could the moon have the luck of enjoying the beauty of those crimson lotus blossoms disguised as her feet ?"[1] The moon cannot enjoy the beauty of the lotus for the former shines at night when the latter closes its petals ;[2] but the poet finds it possible. He fancies the pair of Damayantī's feet as two crimson lotuses (*sarāga-padma*) and the ten nails thereof as the (half) moon assuming ten forms. Thus there has been a unique union of the moon and the lotus. The idea is simply this : Damayantī's feet are comparable with the lotus in point of beauty and her toe-nails with the (half) moon in point of lustre. The comparison of the foot with the lotus and that of the nail with the half moon[3] is a conventional

1. Prof. Handiqui. The second foot may also be translated thus : The Creator assigned a good position (*sādhu daśā*) to the moon.

2. Cf. *sūryāpāye na khalu kamalaṁ puṣyati svām abhikhyām//* (*Meghadūta*, II/20/D)

3. Nails are compared with the half moon owing to their crescent shape. Cf. the benedictory verse of the *Dhvanyāloka* :—

style of the Sanskrit poets, but the way in which our poet has presented it with a unique touch of humour is absolutely his own.

Equally unconventional is the idea where one of the most conventional comparisions, viz., between the moon and a face, has been used to give an explanation of the stain in the moon. Nala speaks to Damayantī the following words which, the poet himself says, are full of the spirit of humour (*parīhāsa-rasotkirā*[1]) :—

> *tavānane jātacarīṁ nipīya*
> *gītiṁ tad-ākarṇana-lolupo 'yam/*
> *hātuṁ na jātu spṛhayatyavaimi*
> *vidhuṁ mṛgas tvad-vadana-bhramena//*
> (XXII/108)

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svecchā-kesariṇah svaccha-svac-chāyāyāsitendavaḥ/
trāyantāṁ vo madhu-ripoh prapannārtic-chido nakhāḥ//

For the idea of crescent-shaped nail-prints compared with the half moon, see *Naiṣadhīya*, VI/25 (*udvartayantyā hṛdaye nipatya* etc.) where such nail-prints, marked on the breasts of a woman, are humorously fancied to have driven off the eyes of Nala which fell thereon, but immediately turned aside. Cf. *ardha-candra-dāna* (to seize one by the neck and turn out). See also VI/66 (*nārā smaraḥ kiṁ hara-bhīti-gupte* etc), XI/120 (*kāmānuśāsana-śate sutarām adhīti* etc.)

1. Vide the preceding verse.

"Having listened to the ertswhile song of thy mouth, yonder deer in the moon, eager to hear it again, wishes never to forsake the moon, mistaking it for thy face, I know."[1] The stain in the moon is traditionally supposed to be a deer for which it (the moon) is known as *Mṛgāṅka*. Here Nala gives a humorous explanation as to why the deer (in the form of the moon-stain) remains in the moon. He says, formerly the deer was on the earth where it listened to the song of Damayantī's mouth. Subsequently when it had found the moon in the sky, it mistook the same for Damayantī's face and went there with a hope of hearing the music again. The idea is that, in point of beauty the face of Damayantī appears as the moon, so much so that one is at a loss to differentiate one from the other.

The verse is an example of *Bhrāntimān*, a figure of speech where the similarity between two objects is suggested by expressing the mistake of one for the other.[2] Daṇḍin gives the following example :—

śaśītyutprekṣya tanvaṅgi!
tvan-mukhaṁ tvan-mukhāśayā//

indum apyanudhāvāmī-
tyeṣā mohopamā smṛtā//[1]

Here also the moon is mistaken for the beautiful face of a lady The verse of Śrīharsa, though bearing similarity to this verse, is an improvement upon it so far as the sense of humour is concerned To create humour our poet has inserted the idea of a deer getting attracted to the song of Damayantī The suggestion is that, Damayanti sings so sweet that even the deer cannot forget it and expects every moment to hear it again The idea of a deer getting attracted to a musical note is also not a new idea[2] Thus we see a combination of two conventional ideas in this verse, nevertheless the entire thing is absolutely a new one[3]

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1 *Kavyadarsa,* II/25 Dandin gives the name *Moho pama* for *Bhrantiman* Cf *etena navinair angikṛtasya bhranti mad alamkarasya pracam upamatvena sangraha iti bodhyam/* (Commentary of Premacandra Tarkavagisa on the verse)

2 Deer are said to be very fond of music, so much so that listening to a musical note they often forget to take notice of even the hunters chasing them Cf the picturesque des cription of a memorable verse of Bhaṭṭi

dattavadhanam madhulehi gitau
prasanta ceṣṭam harinam jighamsuh/
akarnayan nutsuka hamsa nadal
lakṣye samadhim na dadhe mṛgāvit//
(*Bhaṭṭikavya,* II/7)

3 For other examples of *Bhrāntiman,* see I/93 (*tad-angam uddiśya sugandhi patukah* etc) , I/95 (*yuva dvayi citta-*

The role of word-play in giving a simile a touch of humour should not also be ignored. Thus, the fact that Damayantī knows all the sixty-four arts (*kalā-catuḥṣaṣṭiḥ*) has been humorously accounted for in the following verse by comparing her fame, face and the two nails of her great toes with the full moon and by punning on the word *kalā* :—

yaśaḥ padāṅguṣṭha-nakau mukhañ ca
bibharti pūrṇendu-catuṣṭayaṁ yā/
kalā-catuḥṣaṣṭir upaitu vāsaṁ
tasyāṁ kathaṁ subhruvi nāma nāsyām//
(VII/106)

"Why should not the sixty-four arts find an abode in this fair-browed girl, who carries about her four full moons in the shape of her fame, face and the two nails of the great toes of her feet ?"[1] The verse speaks of Damayantī's fame, face and the nails of her great toes which are comparable with the full moon in point of whiteness[2], beauty and lustre respectively. The nails of the great toes only are mentioned because they are bigger

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nimajjanocita- etc.) ; IV/64 (*sva-ripu-tīkṣṇa-sudarśana-vibhramāt* etc.) ; XI/11 (*vakrendu-sannidhi-nimīli-dalāravinda-* etc.) ; XI/60 (*manthā nagaḥ sa bhujaga-prabhu-veṣṭa-ghṛṣṭi-* etc.) ; XI/83 (*etat-tarus taruṇi rājati rāja-jambūḥ* etc.) ; XII/28 (*etad-bhītāri-nārī-giri-vila-vigalat-* etc.) ; and so on.

1. Prof. Handiqui.

2. Poets describe fame as white. Cf. *yaśasi dhavalatā varṇyate* (*Sāhityadarpaṇa*, VII/19).

and rounder than the other ones and hence bear more resemblance to the moon. Damayantī is thus said to have carried four full moons each of which possesses sixteen *Kalās* or digits.[1] Thus she comes to possess sixty-four *Kalās* or arts altogether. The word *kalā* punningly means (1) a digit of the moon and (2) an art. The digits of the moon have been surmised as the arts known to Damayantī as both are known as *Kalā*.[2] The idea is very fanciful and the humour is also subtle.

The examples of humorous similes are too numerous to be quoted.[3] The instances cited above give a clear idea of Śrīharṣa's sense of humour. There is a saying—*nāstyacauraḥ kavi-janaḥ*,[4] which refers to the debt owed even by great poets to their predecessors. Śrīharṣa is no exception in this respect. The basic ideas used by the poet, as noted above, are very common in the vast realm of classical Sanskrit literature ; but the humorous poetic fancy with which the poet presents them makes them absolutely new. His becomes the use

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1. The moon is also known as *Kalā-nidhi.*
2. Cf. *kalā tu ṣodaśo bhāgaḥ* and *kalā śilpe kāla-bhede* (*Amara-koṣa*).
3. See another example under *Rhetorical devices.*
4. *nāstyacauraḥ kavi-jano nāstyacauro vaṇig-janaḥ|*
sa nandati vinā vācyaṁ yo jānāti nigūhitum||
(Rājaśekhara, *Kāvyamīmāṁsā*, XI ; Oriental Institute, Baroda, Third Edition, 1934 ; p. 61).

who gives it the best form and here lies the unique achievement on the part of the poet. Rightly did the *Dhvanikāra* say :—

dṛṣṭa-pūrvā api hyarthāḥ
kāvye rasa-parigrahāt/
sarve navā ivābhānti
madhu-māsa iva drumāḥ//[1]

Rhetorical devices

We have seen how skilfully various objects and ideas have been used by Śrīharṣa in his similes. Now we like to point out a few rhetorical devices adopted by the poet. To paint a picture more vividly and to produce a greater rhetorical effect Kālidāsa sometimes uses more *Upamānas* than one and leaps from the concrete to the abstract. The same course is followed by Śrīharṣa as well. The following verse of Kālidāsa is a glorious example :—

anāghrātaṁ puṣpaṁ kisalayam alūnaṁ kararuhair
anāviddhaṁ ratnaṁ madhu navam anāsvādita-rasam/
akhaṇḍaṁ puṇyānāṁ phalam iva ca tad-rūpam anaghaṁ
na jāne bhoktāraṁ kam iha samupasthāsyati vidhiḥ//[2]

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1. *Dhvanyāloka*, IV/4.
2. *Śākuntala*, II/10.

"Her flawless beauty is a flower not (yet) smelt (by any one), a tender sprout not plucked with the nails, a gem (as yet) unperforated, fresh honey whose flavour is (yet) untasted, and the reward of collected merit not yet exhausted (by enjoyment) I know not whom Providence designs as her enjoyer "[1] The poet first compares the beauty of Śakuntalā with some concrete objects—flower, sprout, gem and honey , but his heart is not contented thereby, and at last he expresses it by comparing with the reward of collected merit which is purely abstract Similarly, while painting the picture of Damayanti beautified with ornaments, Śrīharsa says —

visesa-tirthair iva jahnu nandini
gunair ivajānika rāga bhūmikā/
jagāma bhāgyair iva nītir ujjvalair
vibhūsanais tat susamā maharghatām//
(XV/54)

"Her beauty attained a rare excellence by her ornaments, as does the Gangā with its special sites of pilgrimage , as does natural affection for someone by virtue of his merits , as does state craft by brilliant turns of luck "[2] Here the first line gives a picture of concrete objects But that does not satisfy the poet Perhaps he thinks that the excellence of his heroine exceeded

1 M R. Kale

2. Prof Handiqui

that of any concrete object of the world. Therefore, in the second line he has touched upon an abstract idea—*guṇair ivājānika-rāga-bhūmikā*. But even this does not satisfy him and hence he tries to give a better colour to the picture by a more beautiful abstract idea—*jagāma bhāgyair iva nītir ujjvalaiḥ*. This series of comparisons has certainly enhanced the beauty of the picture.[1]

Again, while relating the nature of Delusion (*Moha*) the poet uses a series of metaphors in the following verse :—

jāgratām api nidrā yaḥ
paśyatām api yo 'ndhatā/
śrute satyapi jāḍyaṁ yaḥ
prakāśe 'pi ca yas tamaḥ//
(XVII/33)

"Delusion is sleep to those who wake ; blindness to those who see ; foolishness in the presence of scriptural knowledge ; and darkness where

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1. This verse is an example of *Mālopamā*. (Cf. *mālopamā yad ekasyopamānaṁ bahu dṛśyate//—Sāhityadarpaṇa*, X/36.) As another example of this figure of speech, see XIV/57 (*utsṛjya sāmrājyam ivātha bhikṣām* etc.) where the gods, renouncing the beautiful form of Nala and assuming their respective forms, have been compared with one resorting to begging after renouncing an empire and with one entering the old age from youth. See also X/30 (*aṅke vidarbhendra-purasya śaṅke* etc.) where the multitude of kings assembled in the city of Kuṇḍina is compared with the ocean in the palm of sage Agastya and with the entire creation in the stomach of Lord Viṣṇu.

there is light"[1] Here Delusion is, aptly likened to sleep blindness, foolishness and darkness, as it obstructs the access of true knowledge and to obstruct true knowledge is the very nature of sleep, blindness, foolishness and darkness It has been blended with a series of apparent contradictions of sleep with waking, blindness with seeing, foolishness with the presence of scriptural knowledge and darkness with the existence of light

This apparent contradiction, known as *Virodhābhasa* in the science of poetics, often adds an additional charm to a simile with which it is blended Banabhatta has skilfully adopted this means in his works[2] This is found in Śrīharsa as well The verse quoted above is a good example The following verse is a bit humorous —

nrpah purasthaih pratiruddha vartmā
pascāj janaih kaścana nudyamānah/
yantrastha siddhārtha padabhisekam
labdhvāpyasiddhārtham amanyata svam//
(X/6)

"A certain king with his way barred by those in front of him, and pushed by those behind, deemed

1 Prof Handiqui

2 Cf *śiśirasyāpi ripu jana santāpa karinaḥ, sthirasyapyaviratam bhramatah, nirmalasyāpi malinī-krtarati vanita mukha-kamala-dyuteḥ, atidhavalasyapi sarva jana raga karinah sudhasūter iva jalanidhir udbhavo yaśasah rāja tārāpīḍo nāmābhūt/*(*Kādambari, Purva-bhāga*, Fourth Edition by Pt Haridasa Siddhāntavāgiśa, Calcutta, Śaka era 1872, p 190)

himself unsuccessful, though he was in the position of "Successful" seeds pressed in a machine."[1] This is from the description of the kings assembled in the *Svayaṁvara* ceremony of Damayantī. There was a tremendous rush of kings. This verse says that one of them was crushed like mustard seeds (*siddhārtha*) pressed in a machine as his way was blocked by those in front of him whereas he himself was pushed by those behind him. Though he thus attained the position of *siddhārtha* (mustard seeds), nevertheless he believed himself to be *a-siddhārtha* (unsuccessful) as there was no chance for him of getting Damayantī. The verse comprises an apparent contradiction of *siddhārtha* and *a-siddhārtha* which is based on the double meaning of the word *siddhārtha*. If we take the word in the sense of "mustard seed" or "successful" both in the third and in the fourth foot, then *asiddhārtha* will mean just the contradictory, and hence grows the contradiction. If we take it to mean "mustard seed" in the third foot and "successful" in the fourth foot, then *asiddhārtha* will mean "unsuccessful" and the contradiction is solved making the entire meaning clear.[2] This apparent contradiction has

1. Prof. Handiqui.

2. An apparent contradiction or *Virodhābhāsa* is so called because here the contradiction (*virodha*) is only apparent (*ābhāsa*) and not real : *virodhasya ābhāsaḥ (āpātataḥ pratītir) iti virodhābhāsaḥ*/ Mammaṭa (who gives the name *Virodha* for *Virodhābhāsa*) defines it as—*virodhaḥ so 'virodhe 'pi viruddhatvena yad vacaḥ* / (*Kāvyaprakāśa*, X/166.)

been skilfully blended with the simile drawn from 'mustard seeds pressed in a machine' (*yantrastha-siddhārtha*) in the third foot of the verse

There are a good number of instances of simile *cum* apparent contradiction in the poem[1] Some of them are plain (as the first one of the two instances cited above) and some are based on word-play (as the second instance cited above) It has to be noted that the apparent contradictions used by Śrīharsa are mostly very simple, whereas those of Bānabhatta are not always so Never do they make the main ideas abstruse and add more charm to the simile with which they are used

In some cases the similes have been interwoven with *double entendre* (*Śleṣa*[2]) without obscuring their natural beauty Some of the verses already cited, particularly as instances of similes drawn from philosophical and other scholastic concepts, involve *double entendre* We have also seen how ingenious play on words creates refined humour As a matter of fact, Śriharsa has proved himself to be a past master in using this figure of speech viz, *Slesa* There are beautiful instances of simile *cum double entendre* Thus in

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1 To note a few, see I/13 (*pratipa bhupair iva kim tato bhiya* etc), II/73 (*atha bhima bhujena palita* etc), IV/61 (*asitam eka surasitam apyabhut* etc), VI/46 (*bhavannadrsyah pratibimba deha* etc), X/38 (*bhusabhir uccair api samskrte yam* etc), and so on

2 Dandin defines *Sleṣa* as—

sliṣṭam iṣṭam anekartham eka rupanvitam vacah|

(*Kavyadarsa*, II/310/A B).

the following verse, speaking of the conclusion of Nala's first speech and the commencement of Damayantī's second speech (in Canto IX), the poet draws a simile from a natural phenomenon :—

ado 'yam ālapya śikhīva śārado
babhūva tūṣṇīm ahitāpakārakaḥ/
athāsya-rāgasya dadhā pade pade
vacāṁsi haṁsīva vidarbhajādade//
(IX/14)

The rainy season is the time when peacocks cry joyfully,[1] but in the autumn they stop crying. Swans, on the contrary, do not like the rainy season[2] and enjoy the autumn[3] when they, beautiful on

1. Cf. *śuklāpāṅgaiḥ sajala-nayanaiḥ svāgatīkṛtya kekāḥ pratyudyātaḥ katham api bhavān gantum āśu vyavasyet//* (*Meghadūta*, I/23/C-D) ;
ehyehīti śikhaṇḍināṁ paṭutaraṁ kekābhir ākranditaḥ ....meghaḥ samuttiṣṭhate// (*Mṛcchakaṭika*, V/23) ;
sthalī navāmbhaḥ-pṛṣatābhivṛṣṭā mayūra-kekābhir ivābhra-vṛndam// (*Raghuvaṁśa*, VII/6/C-D).
2. Cf. *haṁsair ujjhita-paṅkajair atitarāṁ sodvegam uṣdvīkṣitaḥ ....meghaḥ samuttiṣṭhate//* (*Mṛcchakaṭika*, V/23/C-D).
3. Cf. the autumnal description of the *Bhaṭṭikāvya* :—
sitāravinda-pracayeṣu līnāḥ
saṁsakta-pheneṣu ca saikateṣu/
kundāvadātāḥ kala-haṁsa-mālāḥ
pratīyire śrotra-sukhair ninādaiḥ//
(II/18).

account of their red beaks come from the *Manasa* lake (where they go at the time of the rainy season[1]) with joyful cries The poet draws a simile from this phenomenon and says Saying this much the modest one (*sāradah*), who was the destroyer of foes (*ahitāpakārakah*) remained silent as does an autumnal (*sāradaḥ*) peacock which oppresses snakes (*ahi tapa kārakah*) , then the daughter of the king of Vidarbha blushing (*asya ragasya dadha*) as she uttered each word (*pade pade*), gave utterance to these words like a female swan bearing (*dadhā*) on each foot (*pade pade*) the red hue of its beaks (*āsya-ragasya*) Here the expressions *sāradaḥ, ahitāpakarakah asya ragasya*[2] and *pade pade* carry double meaning The idea is highly poetical and the *double entendre* has not been as it often happens to be in the hand of many classical poets, an artificial device to obscure the idea , on the contrary it has added a sauce to the sense

The scene of the bearers bringing Damayanti from prince to prince in her bridal chamber is picturesquely described by our poet The following verse describes one such picture by drawing a simile from the mythical story of Bhagiratha bringing the Ganges to the earth and of the birth

1 Cf *jaladhara san ave manasam yanti hamsah*
(*Sahityadarpana*, VII/19)

2. *athāsya ragasya* (*atha asya ragasya*) may also be analysed as *atha asya ragasya* and accordingly the third foot may be translated as causing his (Nala's) attachment (to her) by every word she uttered

of Bhīṣma as the son of the mother *Gaṅgā*, whereas the epithets are skilfully applied to both the *Upamāna* (the Ganges) and the *Upameya* (Damayantī) :—

> *bhaimīṁ avāpayata jānya-janas tad-anyaṁ*
> *gaṅgāṁ iva kṣiti-talaṁ raghu-vaṁśa-dīpaḥ/*
> *gāṅgeya-pīta-kuca-kumbha-yugāṁ ca hāra-*
> *cūḍā-samāgama-vaśena vibhūṣitāṁ ca//*
> (XI/93)

Bhagīratha, a descendant of Raghu, brought the celestial *Gaṅgā* to the earth for the salvation of the sixty thousand sons of king Sagara (who was the grandfather of the grandfather of Bhagīratha). At the time of her descent from heaven to the earth Lord Śiva bore her on His head. In course of time *Gaṅgā* gave birth to Bhīṣma who was, therefore, known as *Gāṅgeya* ('the son of *Gaṅgā*'). Bhīṣma, therefore, must have sucked the breasts of *Gaṅgā*, his mother. The poet draws a simile from these legends[1] and says : As the light of the race of Raghu brought to the earth the Ganges the pair of whose jar-like breasts was sucked by Bhīṣma (*gāṅgeya-pīta-kuca-kumbha-yu-*

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1. For the story of the Ganges brought by Bhagīratha from heaven and borne by Śiva on his head, see the *Mahābhārata*, *Vana-parvan*, Chs. 108-109 ; the *Rāmāyaṇa*, *Ādi-kāṇḍa*, Cantos 42-44. For the story of the birth of Bhīṣma (who was one of the demi-gods or Vasus, all of whom had to come down to the earth by the curse of Vasiṣṭha), see the *Mahābhārata*, *Ādi-parvan*, Chs. 96-99.

gām) and who was adorned by her contact with the crest of Śiva (*hāra-cūḍā-samāgama-vaśena vibhūṣitām*); similarly the bearers brought Damayantī to another king—her two jar-like breasts were as yellow as gold (*gāṅgeya-pīta-kuca-kumbha-yugām*) and she was adorned with a necklace and a diadem (*hāra-cūḍā-samāgama-vaśena vibhūṣitām*). Here the expressions *gāṅgeya-pīta-kuca-kumbha-yugām* and *hāra-cūḍa-samāgama-vaśena* carry double meaning. Verses like this clearly prove that *double entendre* does not hamper the spontaneity of poetry, nay, it enhances the poetic beauty when handled by a skilful poet. So says Daṇḍin : *śleṣaḥ sarvāsu puṣṇāti prāyo vakroktiṣu śriyam*[1]. There are many such examples the beauty of which can be better realised than described.[2]

Śrīharṣa, it can be definitely said, was well-acquainted with the science of poetics and his skill in handling almost all the figures of speech, including their varieties, has been fully revealed in his poem. The prominent poetic figures based on similarity or comparison have been copiously used by him. The most common of them are

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1. *Kāvyādarśa*, II/363/A-B.

2. See I/32 (*yathohyamānaḥ khalu bhoga-bhojinā* etc.); III/4 (*haṁsaṁ tanau sannihitaṁ carantam* etc.); X/97 (*sāmoda-puṣpāśuga-vāsitāṅgīm* etc.); XVI/119 (*asau mahībhṛd bahudhā tu maṇḍitaḥ* etc.); XIX/8 (*vrajati kumude dṛṣṭvā moham* etc.); and so on.

Upamā,[1] *Utprekṣā*, *Rūpaka*, *Atiśayokti*, *Samāsokti*, *Vyatireka*, *Bhrāntimān*, etc. There are also nice examples of *Nidarśanā*, *Apahnuti*, *Prativastūpamā*, *Dṛṣṭānta*, *Pariṇāma*, etc. Sometimes a single verse comprises a number of these figures. In some cases one figure depends on another one and such examples are more appealing.[2] *Double*

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1. The same figure *Upamā*, says Appaya Dikṣita, assumes many forms, as an actress plays many roles on the stage and delights the heart of the spectator :

upamaikā śailūṣī samprāptā citra-bhūmikā-bhedān/
rañjayati kāvya-raṅge nṛtyantī tad-vidāṁ cetaḥ//

(*Citramīmāṁsā*, Nirṇaya Sāgar Press, Third Edition, Bombay, 1941 ; p. 6.) The *Naiṣadhacarita* is a glaring example of this remark, and it is more true if the term *upamā* be taken in its general sense.

2. The most prominent examples are the cases of *Paramparita-rūpaka*. Cf. *nija-manaḥ-paramāṇau hrī-darī-śaya-harī-kṛtaṁ* (V/29) ; *apāṅga-rathyā-pathikīñ ca helayā prasadya sandhehi dṛśaṁ mamopari* (IX/111) ; *pratyarthi-yauvata-vataṁsa-tamāla-mālonmīlat-tamaḥ-prakara-taskara-śaurya-sūrye* (XI/86) ; *namra-pratyarthi-pṛthvī-pati-mukha-kamala-mlānatā-bhṛṅga-* (XII/56) ; *tathotthitaṁ bhīma-vacaḥ-pratidhvaniṁ nipīya dūtasya sa vaktra-gahvarāt* (XV/10);and so on. In a good number of cases they have been blended with *double entendre*. Cf. *dayā-samudre sa tadāśaye 'tithī-cakāra kāruṇya-raṣāpagā giraḥ* (I/134) ; *yaśaḥ-pathād āśravatā-padotthāt khalu skhalitvāsta-khalokti-khelāt* (III/84) ; *himāṁśu-vaṁśasya karīram eva mām* (IX/12) ; *bhramāmi te bhaimi sarasvatī-rasa-pravāha-cakreṣu nipatya katyadaḥ* (IX/51) ; *ati-bhūyaś-cūḍā-ratno-du-patnī-kara-paricaraṇāmanda-nandan-nakhenduḥ* (XII/18) ; and so on. For more elaborate examples, see II/49 (*tad idaṁ viśadaṁ vaco'mṛtam* etc.) ; IV/2 (*yad atanu-jvara-bhāk tanute sma sā* etc.) ; V/14 (*prāg iva prasuvate nṛpa-vaṁśāḥ* etc.) ; VII/45 (*seyaṁ mamaitad-virahārti-mūrcchā-* etc.) ; IX/86 (*dhutāpatat-puṣpa-śilīmukhāśugaiḥ* etc.) ; and so forth.

entendre and apparent contradition play an important part in making them more charming. The semblance is, as we have already seen, sometimes expressed in words (*vācya*) and sometimes suggested (*vyaṅgya*). The similes are thus extremely varied, and indeed it is the variety of imagery and expressions, marked by their aptness and clarity, which gives our poet the stamp of a *Mahākavi* (great poet).

Linguistic features

A few words may be added about the linguistic features of Śrīharṣa's similes. There are four constituents of an *Upamā*,[1] viz., an object of comparison (*Upameya* or *Upamita*), a standard of comparison (*Upamāna*), the point of comparison (*Sāmānya-* or *Sādhāraṇa-dharma*) and a word expressing similarity (*Aupamya-vācin*).[2] A simile where all these four elements are expressly stated is known as *Pūrṇopamā*, and if one or more of these are elided, the simile is known as *Luptopamā*. All these types are copiously used in this poem. Of the words expressing similarity the most common are *iva* and *yathā*. In

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1. Here we have taken the word in its restricted sense in which it has been used by the Sanskrit rhetoricians.

2. For a long list of words expressing similarity, see Daṇḍin's *Kāvyādarśa*, II/57-65 (*iva-vad-vā-yathā-śabdāḥ* etc.). The list, however, is not exhaustive. Even in Śrīharṣa we come across many new expressions.

a good number of cases *nibhā* has been used and, as a rule, it has been compounded with the word expressing *Upamāna*. Thus we have *smarārdha-candreṣu-nibhe palāśe* (on a *Palāśa* flower appearing as the crescent-shaped arrow of Cupid) in I/84 ; *kaṣa-pāṣāṇa-nibhe nabhas-tale* (on the surface of the sky resembling a touchstone) in II/69 ; *jihvā-nibhayā patākayā* (with the flag resembling its tongue) in II/100 ; *bali-karambha-nibhaṁ vidhum* (the moon appearing as curd-rice offered at the time of worship) in IV/64 ; and so on. Similarly the word *ābhā* expresses similarity in *-uda-vindu-vṛndābha-muktā-phala-* (pearls looking like drops of water) in VII/76 ; in *abhisārikābhāḥ diśaḥ* (regions of the sky looking like maidens going to meet their lovers) in in XXII/33 ; and so on. In a good number of cases the secondary affix *vati* and *kalpap* have been used to convey the idea of similarity. Thus we have *garuḍavad dvija-vāsanayojjhitaḥ* (like Garuḍa giving up the moon under the impression that it was a Brahmin) in IV/71 ; *tṛṇavat taṁ jayāni* (I would conquer him like a straw) in IX/146 ; *grāvonmajjanavad yajña-phale 'pi śruti-satyatā* (the truth of scriptures proclaiming results to be obtained from sacrifices is like that of stones floating on water) in XVII/36 ; *śaśikalpaṁ yaśaḥ* (renown as white as the moon) in V/122 ; *ūrdhvārpita-nyubja-kaṭāha-kalpe vyomni* (in the sky looking like a vessel placed above and turned downwards) in XXII/32 ; and so forth. The word *va* (which is synony-

mous with *iva* but rarely used) occurs, according to some, in *maṇī va nīlau taralau vilesatuḥ* (shone like two wavering sapphires) in IX/85, while others analyse *manīva* as *maṇī iva* and explain the grammatical anomaly with the help of the statement of the *Kāśikā* : *īd-ādīnāṁ pragṛhyatve maṇīvādīnāṁ pratiṣedho vaktavyaḥ.*[1] We also come across the most common words like *upamā* (in *vāra-nārī-kuca-sañcitopamaṁ mālūra-phalam* in I/94, in *calat-padāmbhoruha-nūpuropamā kalahaṁsa-maṇḍalī* in I/127, in *aśani-kṣatopamaṁ vṛttāntam* in I/139, and so on), *pratimā* (in *na tan-mukhasya pratimā carācare* in I/23), *tulanā* (in *tūlena tasyās tulanā mṛdoḥ* in XIV/54), *sama* (in *tasya rāma-sama-śriyaḥ* in XVII/206), *sanābhi* (in *maṇī-sanābhau mukurasya maṇḍale* in XV/50), *anadhara* (in *pīyūṣa-dhārā-nadharābhiḥ rambhādi-saubhāgya-rahaḥ-kathābhiḥ* in III/42), etc. There are also expressions like *pratibhaṭa*, *pratidvandvin*, *ekadhurīṇa*, *bandhu*, *aṅka-kāra*, *svasṛ*, *sakhi*, etc. for implying similarity, though these words bear a different primary meaning. Thus we have *sṛja tāṁ* (*pratiśrutiṁ*) *śruti-pratibhaṭī-kṛtyānvitākhyāpadām* (make your promise literally true by making it a rival of the Vedas) in V/135 ; *amṛtāṁśu-pratibhaṭe ārāme* (in the garden rivalling the moon) in XVII/218 ; *rati-pratidvandvi-tamāsu nū-*

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1. Under *Aṣṭādhyāyī*, I/1/11. For the other view, cf. *maṇī voṣṭrasya lambete priyau vatsatarau mama ityatra vārtike va-śabdo vā-śabdo vā bodhyaḥ/* (*Siddhānta-kaumudī*, under aphor. No. 100, *Aṣṭādhyāyī*, I/1/11.)

naṁ nāmūṣu nirṇīta-ratiḥ kathañcit (unable to detect Rati in any way among those ladies who rivalled Rati to the utmost degree) in VI/31 ; *svara-madhvarīṇa-tat-kaṇṭha-nālaika-dhurīṇa-vīṇaḥ priya-śiṣya-vargaḥ* (the disciples whose lutes were equal in sweetness to her throat which was full of the honey of musical notes) in VI/65 ; *anuvrajad-bandhu-samāja-bandhubhiḥ puraukasāṁ dṛṣṭi-prakaraiḥ* (the looks of the citizens bearing resemblance to a group of friends accompanying a departing person) in I/75 ; *ruṣṭādrijā-caraṇa-kuṅkuma-paṅka-rāga-saṅkīrṇa-śaṅkara-śaśāṅka-kalāṅka-kāraiḥ nakha-padaiḥ* (with nail-marks rivalling the digit of Śiva's moon reddened with the saffron-paint of the feet of sensitive Pārvatī[1]) in XI/120 ; *kārttikī-tithi-niśīthinī-svasā kīrtiḥ* (fame resembling in whiteness the full moon night of the month of Kārttika)

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1. The crescent-shaped nail-marks, reddened by the saffron of Damayantī's bosom, have been compared with the digit of Śiva's moon. The reference to Śiva falling at the feet of sensitive Pārvatī is only a poetic elaboration and has not much connection with the main point of comparison. The simile is, therefore, marked, to some extent, by the characteristic of what is known as 'epic simile' or 'Homeric simile'—so called because it was first used by Homer in his Epics. Epic simile is very rare in Sanskrit literature, because Sanskrit poets were very economic in this respect. They would not proceed further from what was necessary for bringing out the main point of comparison of objects. In Bengali literature Michael Madhusudan has used this type of simile profusely and successfully.

in XVIII/21 ; *sugata-saudha-sakhānāṁ bhūri-śarkara-karambha-balīnām* (of the offerings of curd-rice prepared with much sugar resembling Buddhist pagodas) in XXI/25.

There are numerous other types of expression which show how variously our poet can convey the idea of similarity : *maināka-mahībhṛtaḥ 'sapakṣatāṁ tatāna'* (I/116), *payodhi- 'lakṣmī-muṣi' keli-palvale* (I/117), *bāṇa-purī-'parārdhyatām avahat'* (II/87), *tapa-nipīta-saraḥ-sarasīruhaṁ 'hasati' sma* (IV/9), *kiñcid-vivakṣollasad-oṣṭha-'lakṣmī-jitā' panidrad-dala-paṅkajāsyāḥ vayasyāḥ* (VI/101), *udanvatā 'sārdhaṁ spardhituṁ ahāvati'* (VIII/30), *taḍitval-'lalitābhinetā' keśavaḥ* (X/51), *kaṭākṣa-rucic-chaṭānāṁ 'vikaṭāyitam anvetu'*, (XI/40), *asaṅkucita-paṅkaja-'sakhya-śikṣā-niṣṇāta'-dṛṣṭi*-(XI/100), *pārvaṇa-vidhu-'dvairājya-sajjaṁ' yaśaḥ* (XII/65), *sarvāṅgojjvala-śarva-parvata-sita-śrī-'garva-nirvāsi' yaśaḥ* (XII/65), *sandhyayā sādhu 'sanābhitāṁ babandha'* (XV/21), *sahasrākṣa-tanutra-'mitratām adhāt'* (XVI/46), *sūna-śayyayā yad-bhuvaḥ bhāla-tilaka-'pragalbhatā abhāji'* (XVIII/8), *vidhuṁ 'vyaḍambayat'* (XVIII/97), *kula-vadhūm 'avajajñe'* (XXI/27)—these are only a few among many such expressions which are nothing but the different modes of implying comparison of objects.

In many cases the word expressing semblance has been elided and either the *Upamāna* and the *Sādhāraṇa-dharma* or the *Upameya* and the *Upamāna* have been compounded. These are the cases of *Upamāna-* and *Upamita-samāsa* res-

pectively in the language of Sanskrit grammar.[1] In the case of superimposition of the *Upamāna* on the *Upameya* the compound is known as *Rūpaka-samāsa*.[2] All these types have been profusely used by our poet. Apart from the numerous hackneyed expressions like *pāṇi-paṅkaja* (I/138), *mukha-candra* (II/83), *kamala-komala* (IV/6), *āsyendu* (VI/62), *hṛdayāravinda* (VI/89), *dṛg-ambhoja* (VII/27), etc., we have uses like *sūnṛta-vāg-bṛhaspati* (II/63), *naiṣadha-śīla-śītala* (II/94), *phaṇi-bhāṣita-bhāṣya-phakkikā-viṣamā* (II/95), *romāvali-vetra* (VI/38), *ekāvali-nāka-nadī* (VI/69), *āpad-andhu* (VI/107), *kuca-śaila* (VII/95), *smara-bhilla* (VIII/90), *urvī-tala-śītala-dyutī* (IX/2)[3], *kuca-kuṭmala* (IX/85), *udgatvarāmṛta-karārdha-parārdhya* (XI/16), and so on. There are also instances of attributive compound (*Bahuvrīhi-samāsa*) with the *Upamāna*. Thus we have *'amogha-megha-vrataṁ' loka-nātham* (III/25), *'ardhendulīlaiḥ' nakhāṅ-*

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1. Cf. *upamānāni sāmānya-vacanaiḥ* (*Aṣṭādhyāyī*, II/1/55) and *upamitaṁ vyāghrādibhiḥ sāmānyāprayoge* (*Aṣṭādhyāyī*, II/1/56).

2. The followers of Pāṇini include it under the *mayūra-vyaṁsaka* class, aphorised as *mayūra-vyaṁsakādayaś ca* (*Aṣṭādhyāyī*, II/1/72). Cf. *avihita-lakṣaṇas tatpuruṣo mayūra-vyaṁsakādiṣu draṣṭavyaḥ*/ (*Kāśikā* under the above-quoted aphorism).

3. *tam urvī-tala-śītala-dyutiṁ jagāda* (said this to him who was, as it were, the moon on the earth). This is, however, a case of *Lakṣaṇā* (secondary function of word) ; *urvī-tala-śītala-dyutim* actually means *urvī-tala-śītala-dyuti-tulyaṁ.*

kaiḥ (VI/25), *karabhoru !* (IX/43), *sārasākṣi !* (IX/80), *indu-mukhi !* (XI/58), *kanaka-ketaka-gātra-gātri !* (XI/59), *dvipādhipati-manda-pade !* (XI/71), *camatkṛta-cakora-calācalākṣi !* (XI/73), *kambu-kaṇṭhi !* (XI/84), *rambhoru !* (XI/85), *mṛgākṣi !* (XI/88, 119, etc.), *khañjana-mañju-netre !* (XI/111), *eṇa-locane !* (XII/15), *aiṇeya-netre !* (XII/56), *rambhā-taru-pīvaroru !* (XXII/43), and so forth.

A special feature of Śrīharṣa's style is that he often expresses an ordinary idea in a circumlocutory way and a good number of similes are of this nature. A number of verses already cited exemplify this well. There are also single words implying comparison in a round-about way. Thus he compares Damayantī's waist with the atomic minuteness (*aṇiman*), which Lord Śiva can assume by virtue of His superhuman power, and describes her as *īśāṇimaiśvarya-vivarta-madhyā* (III/64). Other expressions for the same idea are *dvyaṇukodarī* (qualifying Damayantī in IV/3) and *paramāṇu-madhyāḥ* (qualifying the ladies of the harem of Nala in III/41), whereas an ordinary expression would be *kṛśodarī* (used elsewhere by the poet himself[1]) or *madhye kṣāmā* (used by Kālidāsa[2]). Similarly he uses the word *niśā-pati-jñāti-mukhī* (XII/14) as an epithet of Damayantī instead of a simple word like *candra-mukhī*, *pārvaṇa-vidhu-dvairājya-sajjam* (XII/65)

1. See IX/59 (*asevi yas tyakta-divā divā-niśam* etc.).
2. See *Meghadūta*, II/22 (*tanvī śyāmā śikhari-daśanā* etc.).

as an epithet of *yaśaḥ* instead of a simpler expression like *pārvaṇa-vidhu-tulyam*, and there are plenty of such examples.

Śrīharṣa is very fond of expressing comparison by using nominal verbs (*Nāma-dhātu*). There are numerous uses of nominal verbs formed with the suffix *kyaṅ*, besides which those formed with *kyac*, *kvip*, *ṇic*, etc. are also found. As examples of nominal verbs implying comparison, we have expressions like *sarojinī divā 'apsarāyitā'* (lotus-plant looked like a nymph in the day-time) in I/115 ; *kṣiti-maṇḍala-'maṇḍanāyitaṁ' nagaraṁ kuṇḍinaṁ yayau* (went to the city of Kuṇḍina which acted as the ornament of the terrestrial globe) in II/64 ; *pittena dūne rasane sitāpi 'tiktāyate'* (even sugar tastes bitter if the tongue is infected with gall) in III/94 ; *'prāṇāyitā' nāsi kayāsya gatya* (how cannot you help becoming his very life ?) in III/105 ; *patrālis tvad-uroja-śaila-nilayā 'tat-parṇa-śālāyate'* (foliage designed on the mount of thy breasts acts as his cottage) in III/128 ; *kusumam api 'śarāyate' śarīre* (even flowers act as arrows on the body) in IV/120 ; *candrādhikaitan-mukha-candrikāṇāṁ vindu-vṛndaṁ 'radāvali-dvandvati'* (the drops of beam emitted by her face excelling the moon act as the pair of the series of her teeth) in VII/44 ; *ripu-rājaka-dhūma-ketu-'tārāyamāṇaṁ' maṇiṁ paśya* (look at the gem which appears as a star acting like a comet to a host of hostile kings) in XI/102 ; *asya vakṣaḥ 'vajrāyate'* (his bosom acts like thunder) in XI/122 ; *-'candrāyita'-caraṇa-nakha-śreṇiḥ bhū-*

lokasya bhartā (the protector of the earth the row of whose toe-nails shines like the moon) in XII/56 ; *kāmaṁ mad-īkṣā-maya-kāma-dhenoḥ 'payāyatāṁ' abhyudayas tvadīyaḥ* (may your prosperity act plentifully as the milk of my auspicious look, the wish-yielding cow) in XIV/73 ; *sa svargīya-mṛgīdṛśām api vaśī-kārāya 'mārāyate'* (he behaves as Cupid in attracting even the celestial fawn-eyed damsels) in XIV/86 ; *'sa-pallavat'vadya manoratha̅ṅkuraḥ* (let now the sprout of desire grow into leafage) in XV/9 ; *āhuti-dhūma-paddhatiḥ alike' 'lakāyitā'* (the line of smoke arising from the offerings given in fire looked like curls of hair on the forehead) in XVI/41[1] ; *puṣpa-kāṇḍa-jaya-'ḍiṇḍimāyitaṁ' pāra-dārika-vilāsa-sāhasam* (the rashness of adulterous enjoyment which acted as a drum in proclaiming Cupid's victory) in XVIII/20 ; - *śrī-kaṭākṣa-'vikaṭāyita'-koṭiḥ tad-vali- srak* (his garland of worship which was as wide as the endless glances

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1. The entire verse, which describes the line of smoke arising from the offerings rendered in fire at the time of the marriage ceremony of Nala and Damayantl, runs thus :—

tayā gṛhītāhuti-dhūma-paddhatir
gatā kapole mṛga-nābhi-śobhitām/
'yayau dṛśor añjanatāṁ śrutau śritā
tamāla-līlām alike 'lakāyitā//

The line of smoke arising from the offerings (rendered in fire), which was taken up by her, assumed the beauty of musk-paint on her cheeks ; on her eyes it served as collyrium ; on her ears it attained the charm of the leaf of *Tamāla* ; and on her forehead it looked like curls of hair. The

of Lakṣmī) in XXI/41.[1] In all these cases nominal bases (like *apsarāya*, *maṇḍanāya*, etc.) have been formed by adding suffixes to the stems (like *apsaras*, *maṇḍana*, etc.) in the sense of 'an object acting like another' (*tad iva ācarati*). The suffix added is *kyaṅ*[2] in all these cases except in *radāvali-dvandvati* and *sa-pallavatu* where it is *kvip*[3] (added to the stems *radāvali-dvandva* and *sa-pallava* respectively). These nominal verbs convey the idea of comparison, their agent (*Kartṛ*) being *Upameya* and the basic noun (*apsaras*, *maṇḍana*, etc.) being *Upamāna* ; and as the common attribute (*Sādhāraṇa-dharma*) is elided, these are, in terms of the rhetorician, the cases of *Luptopamās*. Our poet has skilfully applied the rules of grammar in forming these new expressions after the model of some conventional ones.

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idea contained here is an elaboration of the idea contained in the following verse of Kālidāsa which describes the smoke arising from the fire at the time of the marriage ceremony of Aja and Indumatī :—

haviḥ-śamī-pallava-lāja-gandhī
puṇyaḥ kṛśānor udyāya dhūmaḥ/
kapola-saṁsarpi-śikhaḥ sa tasyā
muhūrta-karṇotpalatāṁ prapede// (*Raghuvaṁśa*, VII/26.)

From the fire arose the sacred smoke which was fragrant with clarified butter, leaves of *Śamī* and fried grains (given therein as oblation). With its end coiling over her cheeks it assumed for a moment the semblance of the blue lotus ornaments of her ears.

1. Cf. also *kaṭākṣa-rucic-chaṭānāṁ vikaṭāyitam anvetu* (XI/40).

2. Cf. *kartuḥ kyaṅ sa-lopaś ca* (*Aṣṭādhyāyī*, III/1/11).

3. Cf. *sarva-prātipadikebhyaḥ kvib vā vaktavyaḥ* (*Vārttika* under *Aṣṭādhyāyī*, III/1/11).

V

Conclusion

The foregoing discussion is perhaps sufficient to have some idea of the similes used in the *Naisadhacarita* They are, as we have seen, drawn from various objects and ideas, expressed in different modes, and beautified by many resources of poetic art including lucid language occasionally marked by alliteration Most of them are very significant and have much novelty in them with regard to the ideas and their expressions Śrīharsa's wide range of experience (*Vyutpatti*) and original poetic genius (*Pratibha*) have been clearly revealed through the use of these similes [1]

Kavirāja, the author of the *Raghavapāndaviya*, who probably flourished about 800 A D, claimed only three poets to be well skilled in using *Vakrokti* or poetic figures other than *Svabhāvokti* (which consists in natural descriptions) [2]

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1 Cf *pratibhā vyutpattimamś ca kavih kavir ityucyate/* (Rājasekhara, *Kavyamimamsa*, V , Oriental Institute, Baroda, Third Edition 1934 , p 17)

2. Cf *bhinnam dvidhā svabhavoktir vakroktiś ceti vānmayam//* (Dandin, *Kāvyādarśa*, II/363/C-D)

They were—himself, Subandhu and Bāṇabhaṭṭa.[1] Had Kavirāja been posterior to Śrīharṣa, he could never miss his name.

Some critics have charged that Śrīharṣa's figurative uses are exaggerations and they have hampered the natural flow of poetry. The verses like the one where Nala describes Damayantī as an erotic drama (*Manmatha-nāṭikā*) where the marks of such a drama are superimposed on her by ingenious word-play[2] involve much artificiality. To them we may reply that those exaggerations are the very characteristic features of poetry itself. Poetry does not aim at exact narration of phenomena as they are, but paints them in a different colour of its own. The

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1. *subandhur bāṇabhaṭṭaś ca kavirāja iti trayaḥ/*
vakrokti-mārga-nipuṇāś caturtho vidyate na vā//
(*Rāghavapāṇḍavīya*, I/41.)

2. *na vartase manmatha-nāṭikā kathaṁ*
prakāśa-romāvali-sūtra-dhāriṇī/
tavāṅga-hāre rucim eti nāyakaḥ
śikhā-maṇiś ca dvijarāḍ-vidūṣakaḥ//
(IX/118)

"Dost thou not personify Cupid's drama ? Thou dost indeed hold the thread in the shape of the clear line of hairs on thy body ; well, the central gem in thy pearlstring does look beautiful, as if it were the hero of the play that takes delight in thy graceful gestures ; and, the gem of thy crown, obscuring the moon in brightness, is as the jester of the play, a noble Brāhmaṇa, with a gem on the crest of his head."(Prof. Handiqui.)

For the comment on the verse, see p. 58.

resources of poetic art set the objects of the world of senses to a new frame and make them refreshingly novel and hence appealing to us[1] Accordingly the poet is called the Creator (*Prajapati*) of his own creation (*Kavya samsara*)[2] Śriharsa in this respect may have gone a step further from the poets like Valmiki Vyasa and Kalidasa but that is only a different way of creating charm The standard of poetic art varies in each poet and Sri harsa has certainly attained great success in his own way Rightly did Gadadhara remark —

anyaih kavibhir aksunnam
padarabdham supaddhatim/
samadaya kavih sreyah
sriman harsah pratisthate//[3]

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1 Cf Literature always anticipates life It does not copy it but moulds it to its purpose
—Oscar Wilde *The Decay Of Lying*
(*Intentions* 16th Edition London 1947 p 33)

2 Cf *apare kavya samsare kavir ekah prajapatih/ yathasmai rocate visvam tathedam parivartate//*
(*Dhvanyaloka* III *Vrtti* Chowkhamba Banaras 1940 p 498)

3 From Gadadhara s commentary on the *Naisadhiya* introductory verse 6 (MS of the Oriental Institute Baroda No 1353) *Kavih sreyah* occurring in the third foot of the verse is evidently a scribal mistake *sresthah* may be the correct reading for *sreyah* Professor Jani has however informed me that the correct reading for *kavih sreyah* should be *kavi sreyah* a *Sasthi* compound and an object to *samadaya* His emendation is based on another scribal error in the first foot where the scribe writes *kavibhih raksunnam* with a redundant *visarga* as in the case of *kavih sreyah* in the third foot

ADDENDA

Page 44.

Philosophical ideas :—

Vedānta—

Perhaps no other poetical work in Sanskrit literature than the *Naiṣadhacarita* contains so many references to philosophical doctrines, specially the *Vedānta* doctrines.

In III/3 (*netrāṇi vaidarbha-sutā-sakhīnāṁ* etc.) and 4 (*haṁsaṁ tanau sannihitaṁ carantaṁ* etc.) similes have been drawn from the doctrine of the realisation of *Brahman* as propounded by the Vedāntists. Damayantī's friends fixing their eyes on the swan have been compared to an ascetic concentrating his mind on the Absolute. Damayantī standing still cautiously to catch the swan has been compared to a sage who comes to a standstill in order to realise the Absolute in him.

In V/8 (*sa vyatītya viyad antar agādham* etc.) Nārada's arrival at the abode of Indra by crossing the vast atmospheric region has been compared to one's attainment of *Brahman* by crossing the ocean of worldly existence (*bhavasindhu*).

X/63 (*mudhārpitaṁ mūrdhasu ratnam etaiḥ* etc.) is a case of *Dṛṣṭānta* which speaks of the

knowledge of the Soul as self-revealed (*sva-prakāśa*).

In XI/127, (*sānantān āpya tejaḥ-* etc.) Damayantī, whole-heartedly devoted to Nala, has been compared to the doctrine of the *Upaniṣads* which is solely devoted to the propagation of *Brahman*. Nārāyaṇa finds here a reference to the enumeration of the nine *Dravyas* of the *Vaiśeṣika* system.

The simile used in XIII/35 (*sāptuṁ prayacchati na pakṣa-catuṣṭaye tām* etc.) in connection with the description of Damayantī's bewilderment at the identification of the real Nala has a reference to the validity of the *Advaita* theory.

Mīmāṁsā—

XI/62 (*vedair vacobhir akhilaiḥ kṛta-kīrti-ratne* etc.) draws a simile from the atheism of the *Mīmāṁsā*. The *Mīmāṁsā*, according to some, does not believe in the existence of God, while according to others, the *Mīmāṁsakas* do not reject the existence of God but they only do not believe in His corporeal form. (See Nārāyaṇa's commentary on the verse.) Whatever may be the exact view, this idea has been used by Śrīharṣa when it is said that Damayantī rejected the king of Kuśadvīpa in her bridal chamber.

Nyāya-Vaiśeṣika—

Page 50, verse XVII/78 (*tarkāpratiṣṭhayā sāmyāt* etc.) :

Sat-pratipakṣa has been defined by Viśvanātha Nyāyapañcānana as—

viruddhayoḥ parāmarśe hetvoḥ sat-pratipakṣatā//[1]

When the middle term (*Hetu*) of a syllogism, to which its major term (*Sādhya*) bears the relation of concomitance, is counterbalanced by the middle term of another syllogism having the same relation to an opposite major term, it is a case of *Sat-pratipakṣa* : *tathā ca sva-sādhya-viruddha-sādhyābhāva-vyāpyavattā-parāmarśa - kālīna-sādhya-vyāpyavattā-parāmarśa-viṣaya ityarthaḥ /*[2] Annambhaṭṭa gives the following example :—

śabdo nityaḥ śrāvaṇatvāc chabdatvavat/ śabdo 'nityaḥ kāryatvād ghaṭavat/[3] Here *śrāvaṇatva* affirming *nityatva* in *Śabda* is counterbalanced by *kāryatva* affirming *anityatva*, which is just the opposite of *nityatva*, in *Śabda*. Hence both the syllogisms are inconclusive.

What the spokesman of heretics wants to say is this : The different schools of philosophy offer different arguments in favour of mutually opposite theories. If their arguments are put in syllogistic forms, it will be found that the respective middle terms are related to mutually opposite major terms. All the arguments are, therefore, invalid.

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1. *Bhāṣāpariccheda, Anumāna-khaṇḍa*, 77.
2. *Muktāvalī* on *Bhāṣāpariccheda, Anumāna-khaṇḍa*, 77.
3. *Tarkasaṁgraha, Anumāna-khaṇḍa* ; Third Edition, Chowkhamba, Banaras, 1960 ; p. 28.

This refutation, however, is not tenable. A philosopher does not say anything with the ultimate truth in his hand, but seeks to realise the truth. To say that the philosophical tenets are untenable owing to their inconclusiveness is to strike at the very root of philosophical investigations. Placed under one hierarchy, all the tenets are valid in their respective ways : *mukhyoddeśye sarveṣām eva samanvayāt prāmāṇyam ityāstikavādaḥ*[1]. Thus from one standpoint the *Vedānta* says that there is only one Soul, whereas the *Nyāya* admits plurality of the Soul from another standpoint. Creation, Bondage, Liberation, etc. are explained by the *Vedānta* in one way, by the *Sāṁkhya* in a different way. God is admitted by the *Nyāya*, but not by the *Sāṁkhya*. For this they cannot be subject to the fallacy of *Sat-pratipakṣa*. *Sat-pratipakṣa* actually happens to be a fallacy when a counter-argument is offered from the same system of thought. Thus in the example offered by Annambhaṭṭa, both the arguments, viz., *śrāvaṇatvāt nityaḥ* and *kāryatvāt anityaḥ* are from the *Naiyāyika's* standpoint and hence they are subject to the fallacy of *Sat-pratipakṣa*.

Other references to the *Nyāya-Vaiśeṣika* systems :

The metaphor in VII/89 (*romāvalī-daṇḍa-nitamba-cakre* etc.) has a clear reference to the theory of causation. The verse is a description

1. Commentary of Haridāsa Siddhāntavāgiśa on the verse under discussion.

of Damayantī's youthfulness. The pet examples of accessory materials for making a pitcher, viz., a rod, a wheel, a piece of thread and water, have been mentioned here.

XVII/74 (*muktaye yaḥ śilātvāya* etc.) refers to Gotama's conception of Salvation where the spokesman of heretics compares *Mukti* to the condition of a stone, because at this stage the Soul has got no sense of pleasure, pain, etc. (See Nārāyaṇa's commentary on the verse.)

XVII/144 (*sā vinītatamā bhaimī* etc.) draws a simile from right cognition (*Pramiti*) and false cognition (*Vibhrama*) propounded by the *Naiyāyikas* when Indra tells Kali that he (Kali) cannot oppress Damayantī as errors cannot invalidate right knowledge.

VII/75 (*etat-kuca-spardhitayā ghaṭasya* etc.), by way of comparing Damayantī's breast to a jar, refers to *Ghaṭa* (jar) used as a pet example in philosophical works, e.g., *śabdo 'nityaḥ kāryatvād ghaṭavat.*

Sāṁkhya-Yoga—

The simile in the expression *īśāṇimaiśvaryavivarta-madhye* (III/64/A), by which the poet compares Damayantī's waist to the atomic minuteness assumed by Śiva, refers to Śiva's *Yogic* power.

In XXII/23 (*kiṁ yoginīyaṁ rajanī ratiśam,* etc.) the night is fancied to be a *Yoginī*

(a woman adept in mystic performances)—giving life to Cupid, making the lotus faint and making the conch (in the form of the moon) detached, yet sticking to the sky.

In the next verse also (*prabodha-kāle 'hani bādhitāni* etc.) the night is said to be a *Yoginī* who declares the world to be false. The reference here is, of course, to the Buddhist (*Mādhyamika*) doctrine of Nihilism (*Śūnya-vāda*) according to which the worldly existence is illusory. (Cf. *N.C.*, X/88 ; fn. 3, p. 55.)

Page 55, fn. 3.

Verse X/88 (*yā soma-siddhānta-mayānaneva* etc.) : The verse is one of those which describe Sarasvatī who is employed by king Bhīma to introduce the kings to Damayantī in her bridal chamber. The verses contain many metaphorical expressions referring to different branches of philosophy and their tenets as well as other *śāstras*. Thus there are references to the *Vedas*, the *Vedāṅgas*, prosody, grammar, astronomy, *Nyāya*, *Mīmāṁsā*, *Vedānta*, *Purāṇa*, etc. But the literary worth of these verses is not so commendable. They are more scholastic than charming.

Page 67, fn. 3.

For a detailed account of the division of the earth into various regions, see the *Bhāgavata*, V.

Page 76, fn. 2.

Verse XXII/146 (*sapīteḥ samprīter ajani* etc.) : The nectar of the moon is fancied to be wine. In the last foot of the verse we have—*sudhām abhyuddhartum*. The moon is known as *Sudhānidhi* (reservoir of ambrosia) perhaps because of its extreme deliciousness. By that virtue it enlivens people just as ambrosia, it is supposed, enlivens gods when they drink it.

The sun and the moon, it is said, regulate the worldly existence. The sun sucks water and saves the earth from inundation. The moon, it is believed, makes the herbs and plants grow up by virtue of its animating power. To animate, according to Hindu mythology, is the nature of ambrosia (*Amṛta* or *Sudhā*), and hence the moon comes to be known as the reservoir of ambrosia.

Page 87, fn. 2.

Verse XIV/36 (*mukhābjam āvartana-lola-nālam* etc.) : It should not be understood that Damayantī was not averse to the gods and that she turned away her face only out of bashfulness. Averse she certainly was, but the point is that, the simile suggests something in addition. Damayantī did not express her aversion to the gods in a rude way, and even at the time of giving expression to her ill feelings she did not lose her natural excellence.

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सम्पूर्ण उदासी सदाके लिये तिरोहित हो जाती है।

भूमण्डलमें धर्म और नीतिकी पताका तभी लहरायेगी जब स्वस्थचित्त एवं आनन्दित होकर लोग करुणा, मैत्री, मुदिताकी मस्तीमें धर्म और नीतिको अपने सदाचरणद्वारा विस्तारित करेंगे। इसीसे '**वसुधैव कुटुम्बकम्**' की भावनाका विस्तार होगा। इसके साथ ही पापमार्गमें प्रवृत्त अनैतिक आचरण करनेवाले अधार्मिक व्यक्तियोंके प्रति 'उपेक्षा' की भावना अर्थात् वह अपने पापाचारोंका स्वयं फल भोगेगा ऐसी भावना रखनी चाहिये। उसके प्रति द्वेष या घृणा करके अपनेको दूषित नहीं बनाना चाहिये। ऐसे भावसे द्वेष तथा अमर्षरूप चित्तके मलकी निवृत्ति हो जाती है। उत्तम नीति तो यही है कि सबके कल्याणकी भावना रखी जाय।

ऐसी स्थितिमें साधकके जीवनमें सत्य एवं प्रेमरूपी परमात्माका अवतरण होता है। पद-प्रतिष्ठाके स्थानपर 'परमात्मा', धनके स्थानपर 'ध्यान' तथा 'देह' के स्थानपर 'देही' की नित्यताका अनुभव होने लगता है। परिणामत: धर्म और नीतिके मणि-काञ्चन-संयोगसे साधकका मन एकाग्र हो जाता है, जिससे परमात्मोपलब्धि स्वत: ही हो जाती है एवं जीवनकी समस्याका समाधान हो जाता है, अशान्तिके स्थानपर अविरल शान्ति तथा अभयकी प्राप्ति हो जाती है। यही कारण है कि भक्त इस स्थितिको प्राप्तकर कभी विभक्त नहीं होता है तथा वह '*धरमु न दूसर सत्य समाना*' को अपने जीवनका पर्याय बना लेता है।

मानवके जीवनमें आज घोर तनावकी स्थिति व्याप्त है, 'शान्ति', अभय और आनन्द शास्त्रोंके शब्दमात्र रह गये हैं। जिस प्रकार आगसे खौलते हुए जलमें झाँकना असम्भव है, उसी प्रकार चित्तपर विचार-तरंगोंकी उष्णतासे अन्तस्‌में छिपे सत्य, प्रेम, करुणा, मैत्री, मुदिता, सद्भाव, शान्ति और अभयको मानव नहीं देख पाता। परिणामत: समाजका कल्याण तथा विश्वबन्धुत्वकी भावना असम्भव नहीं तो कठिन अवश्य लगने लगती है। आज समाजमें नैतिक होनेका भ्रम ही व्याप्त है जिससे 'नीति' की प्रतिष्ठा नहीं हो पा रही है। 'नीति' तो आनन्दकी स्फुरणा है जो 'धर्म' के सुरम्य वातावरणमें ही पल्लवित-पुष्पित होती है। आनन्द जब अन्तस्‌से प्रवाहित होने लगता है, तब वही बाह्य जगत्‌में 'सदाचरण' बन जाता है। इसका तात्पर्य यह है कि जब 'आनन्द' की सुगन्ध बाहर फैल जाती है, तब व्यक्तिके जीवनमें शान्ति, सद्भाव तथा कल्याणकी प्रतिष्ठा हो जाती है।

तात्त्विक विवेचन यह है कि मानवके जीवनमें 'महानता' नहीं 'मानवता' का अवतरण होना आवश्यक है। व्यक्तिका जीवन 'लम्बा' नहीं, बल्कि बड़ा होना चाहिये। धर्मके परिप्रेक्ष्यमें नीतिकी प्रतिष्ठासे ही मानवमें अविरल शान्ति तथा अभयकी स्थिति हो सकती है। परिणामत: प्रेम और सत्यका आश्रय लेकर व्यक्ति '**आत्मन: प्रतिकूलानि परेषां न समाचरेत्**' के आचरणको जीवनमें व्यवहृत कर '**सर्वजनसुखाय**' तथा '**सर्वजनहिताय**' को अपने जीवनका उद्देश्य मान लेता है जिसकी अन्तिम परिणति करुणा, मैत्री, मुदिता, मानव-कल्याण तथा विश्वबन्धुत्वकी भावनामें होती है।

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सम्पूर्ण उदासी सदाके लिये तिरोहित हो जाती है।

भूमण्डलमें धर्म और नीतिकी पताका तभी लहरायेगी जब स्वस्थचित्त एवं आनन्दित होकर लोग करुणा, मैत्री, मुदिताकी मस्तीमें धर्म और नीतिको अपने सदाचरणद्वारा विस्तारित करेंगे। इसीसे '**वसुधैव कुटुम्बकम्**' की भावनाका विस्तार होगा। इसके साथ ही पापमार्गमें प्रवृत्त अनैतिक आचरण करनेवाले अधार्मिक व्यक्तियोंके प्रति 'उपेक्षा' की भावना अर्थात् वह अपने पापाचारोंका स्वयं फल भोगेगा ऐसी भावना रखनी चाहिये। उसके प्रति द्वेष या घृणा करके अपनेको दूषित नहीं बनाना चाहिये। ऐसे भावसे द्वेष तथा अमर्षरूप चित्तके मलकी निवृत्ति हो जाती है। उत्तम नीति तो यही है कि सबके कल्याणकी भावना रखी जाय।

ऐसी स्थितिमें साधकके जीवनमें सत्य एवं प्रेमरूपी परमात्माका अवतरण होता है। पद-प्रतिष्ठाके स्थानपर 'परमात्मा', धनके स्थानपर 'ध्यान' तथा 'देह' के स्थानपर 'देही' की नित्यताका अनुभव होने लगता है। परिणामतः धर्म और नीतिके मणि-काञ्चन-संयोगसे साधकका मन एकाग्र हो जाता है, जिससे परमात्मोपलब्धि स्वतः ही हो जाती है एवं जीवनकी समस्याका समाधान हो जाता है, अशान्तिके स्थानपर अविरल शान्ति तथा अभयकी प्राप्ति हो जाती है। यही कारण है कि भक्त इस स्थितिको प्राप्तकर कभी विभक्त नहीं होता है तथा वह *'धरमु न दूसर सत्य समाना'* को अपने जीवनका पर्याय बना लेता है।

मानवके जीवनमें आज घोर तनावकी स्थिति व्याप्त है, 'शान्ति', अभय और आनन्द शास्त्रोंके शब्दमात्र रह गये हैं। जिस प्रकार आगसे खौलते हुए जलमें झाँकना असम्भव है, उसी प्रकार चित्तपर विचार-तरंगोंकी उष्णतासे अन्तस्‌में छिपे सत्य, प्रेम, करुणा, मैत्री, मुदिता, सद्भाव, शान्ति और अभयको मानव नहीं देख पाता। परिणामतः समाजका कल्याण तथा विश्वबन्धुत्वकी भावना असम्भव नहीं तो कठिन अवश्य लगने लगती है। आज समाजमें नैतिक होनेका भ्रम ही व्याप्त है जिससे 'नीति' की प्रतिष्ठा नहीं हो पा रही है। 'नीति' तो आनन्दकी स्फुरणा है जो 'धर्म' के सुरम्य वातावरणमें ही पल्लवित-पुष्पित होती है। आनन्द जब अन्तस्‌से प्रवाहित होने लगता है, तब वही बाह्य जगत्‌में 'सदाचरण' बन जाता है। इसका तात्पर्य यह है कि जब 'आनन्द' की सुगन्ध बाहर फैल जाती है, तब व्यक्तिके जीवनमें शान्ति, सद्भाव तथा कल्याणकी प्रतिष्ठा हो जाती है।

तात्त्विक विवेचन यह है कि मानवके जीवनमें 'महानता' नहीं 'मानवता' का अवतरण होना आवश्यक है। व्यक्तिका जीवन 'लम्बा' नहीं, बल्कि बड़ा होना चाहिये। धर्मके परिप्रेक्ष्यमें नीतिकी प्रतिष्ठासे ही मानवमें अविरल शान्ति तथा अभयकी स्थिति हो सकती है। परिणामतः प्रेम और सत्यका आश्रय लेकर व्यक्ति '**आत्मनः प्रतिकूलानि परेषां न समाचरेत्**' के आचरणको जीवनमें व्यवहृत कर '**सर्वजनसुखाय**' तथा '**सर्वजनहिताय**' को अपने जीवनका उद्देश्य मान लेता है जिसकी अन्तिम परिणति करुणा, मैत्री, मुदिता, मानव-कल्याण तथा विश्वबन्धुत्वकी भावनामें होती है।